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White

The stage of Aristophanes

THE 'STAGE' IN ARISTOPHANES.

BY JOHN WILLIAMS WHITE.

THAT famous architect and doubtless honest man, Vitruvius Pollio, says in his celebrated treatise On Architecture that the stage in a Greek theatre should be not less than ten nor more than twelve feet high. He says also that the actors performed on the stage, the chorus in the orchestra. Pollux repeats the last statement.¹

Scholars have universally believed in the existence of a stage in the Greek theatre and in the consequent separation of actors and chorus by a difference of level, until within the last ten years. But with the excavation of the theatres at Epidaurus, Assos, Oropus, and elsewhere, in quick succession within the last decade, and the final excavation of the Theatre of Dionysus at Athens in 1886, the unquestioned belief of centuries has been rudely called in question.

Many a student of the Greek drama must have felt the inherent difficulties arising from the supposition of a stage. To 'set' a play like the *Birds* or *Lysistrata* of Aristophanes on a stage of *any* height is difficult and awkward. The stairway that is needed in order to effect connexion between the orchestra on the lower level and the stage above² is fatally destructive of that perfect ease of action which is instinctively felt to be everywhere characteristic of the comedies of the great playwright. The natural solution of the difficulty, the bold assumption that actors and chorus stood on a level and played their closely interwoven parts on the common floor of the orchestra, seems not even to have been conceived before the

¹ Vitruv. V. 7. 2: ita tribus centris hac descriptione ampliorem habent orchestram Graeci et scaenam recessiorem minoreque latitudine pulpitum, quod λογείον appellant, ideo quod eo tragici et comici actores in scaena peragunt, reliqui autem artifices suas per orchestram praestant actiones; itaque ex eo scaenici et thymelici graece separatim nominantur. eius logei altitudo non minus debet esse pedum X, non plus duodecim. Poll. IV. 123: καὶ σκηνὴ μὲν ὑποκριτῶν ἴδιον, ἣ δὲ ὀρχήστρα τοῦ χοροῦ, ἐν ᾗ καὶ ἡ θυμέλη, εἴτε βῆμά τι οὔσα εἴτε βωμός.

² Cf. Poll. IV. 127: εἰσελθόντες δὲ κατὰ τὴν ὀρχήστραν ἐπὶ τὴν σκηνὴν ἀναβαίνουσι διὰ κλιμάκων· τῆς δὲ κλίμακος οἱ βαθμοὶ κλιμακτῆρες καλοῦνται.

last decade. Such an assumption would have opposed a tradition which antedates the Christian era.

The difficulty presented by the height of the Vitruvian stage has been dealt with variously. A second stage has been built up in front of it, for the use of the chorus, and its advocates have confidently believed that its existence could be proved on ancient authority.¹ Again the suggestion has been made that the stage on which the plays of the four great dramatists were acted may not have been so high as the rule of Vitruvius demands. His stage of ten or twelve feet has been reduced to one of six or seven feet or even less.² This is probably the resort to which most teachers have had recourse when brought face to face with the question in the lecture-room. If they have not ignored the question altogether, they have adopted a stage that was *low*, such as that of Phaedrus in the theatre at Athens and those found in other Romanized theatres. Such a stage is the least inconvenient to deal with, and tallies well in height with that to which we have become accustomed in the modern theatre.

The theatre at Epidaurus presents a 'stage' altogether different from that of the Romanized Greek theatre. In front of the stage-building, so-called, in this theatre was a proscenium, a handsome façade which consisted of eighteen engaged Ionic columns supporting an entablature. The proscenium was slightly advanced at each end

¹ See the citations in Müller, *Bühnenalterthümer*, p. 129¹. The passages cited are misapplied, so that there is not even the authority of late writers for this 'stage for the chorus,' which is essentially a modern fiction. Much less is there the least suggestion of such a stage in the extant dramas. Oehmichen also, *Das Bühnenwesen der Griechen und Römer* (in I. Müller's *Handbuch*, V. 3, p. 242), believes in the supplementary stage.

² See Haigh, *Attic Theatre*, p. 158. Mr. Verrall, in his review of Mr. Haigh's book in the *Classical Review* (Vol. IV. 1890, p. 226), while regarding it certain that Aeschylus and his immediate successors used a stage, seems to reduce the height of the stage in Aeschylus to something considerably less than "six or seven feet." He says: "That the back part of the scene should be somewhat higher in level than the front would be in the *Eumenides*, as always, practically necessary; but it is an equally plain condition that the whole scene should be one to the eye and one for the purpose of inter-action and intercommunication."—The exact determination of the date of the stage of the theatre at Megalopolis excavated by the British School at Athens is awaited with great interest. See Mr. Gardner's brief statement of the results of the excavations in the *Athenaeum* for August 23, 1890, repeated in *American Journal of Archaeology*, 1890, p. 368 ff.

in the form of a wing. At its centre and in the front of each of the wings was a door, the sill of which in each instance was on a level with the orchestra. The orchestra was a complete circle, whose periphery approached the proscenium closely. The height of the proscenium, including the entablature, was twelve feet. It stood eight feet from the front of the main building. The orchestra measured sixty-six feet in diameter. Its outer circle was within three feet of the proscenium.¹ The theatres of Assos, Oropus, and Thespieae had similar proscenia. There was a permanent proscenium also in the great theatre of Dionysus at Athens.

When the first of these façades was laid bare by excavation, the view was advanced that it was the front supporting wall of the stage. The Vitruvian stage had at last been brought to light. On the floor laid from the entablature to the wall of the main building behind the proscenium the actors had played their parts; the chorus were in the orchestra, twelve feet below. That the proscenium was the front supporting wall of the stage is the view vigorously maintained in two noteworthy books already mentioned, Albert Müller's *Lehrbuch der Griechischen Bühnenalterthümer* (1886) and Mr. Haigh's *The Attic Theatre* (1890). Dr. Müller believes in the existence of the above-mentioned supplementary stage for the chorus, which would reduce the difference of level between chorus and actors; Mr. Haigh stoutly and successfully argues against it.²

Dr. Wilhelm Dörpfeld, the well-known First Secretary of the German Archaeological Institute at Athens, denies that the proscenium was the supporting wall of the stage. It was, he says, the support on which was displayed the scenery appropriate to the play. The actor stood in front of it, not over it. Actors and chorus were on the same level. In the time of the great dramatists, the 'stage' had no existence.³

¹ An excellent plan of the theatre at Epidaurus is given in Baumeister's *Denkmäler des klassischen Altertums*, p. 1735. See also Tafel LXV. for a restored view of the proscenium. Representations also in Müller, *B.-A.*, pp. 5, 6; Haigh, *A. T.*, pp. 130, 134, 147; and Oehmichen, *Bühnenwesen*, Tafel I. For the excavations at Epidaurus as first reported, see 'Αθήναιον, IX. p. 464 ff., X. p. 53 ff.; Παρνασσός, VI. p. 864; Πρακτικά τῆς ἐν 'Αθήναις ἀρχαιολογικῆς ἐταιρίας, 1881, with four plates, 1882, p. 75, 1883, p. 46 ff., with two plates.

² Müller, *B.-A.*, pp. 129-136; Haigh, *A. T.*, pp. 154-157.

³ In 1884 Julius Höpken presented at the University of Bonn, as candidate for

This view is revolutionary. Dr. Dörpfeld, who is a trained architect, apparently came to entertain it mainly through architectural considerations.¹ His arguments in support of it, and of another view equally revolutionary, as to the date of the great theatre at Athens, will be presented in the winter of 1890-91 in a book already announced.²

Those who have engaged in the discussion of this vital question have found common ground on which to stand. It is generally agreed that, when we turn from the architectural to the literary evidence, the lexicographers and scholiasts must be practically abandoned; we must depend upon the evidence furnished by the extant

the degree of doctor of philosophy, a thesis entitled *De Theatro Attico Saeculi A. Chr. Quinti*, in which he combats the generally accepted view transmitted by Vitruvius and Pollux that the chorus played their parts in the orchestra, the actors theirs on a high and narrow stage that stood behind it. According to Höpken "in proscaenio" (the 'stage') "apparatus scaenicus ponitur, quem ante ludorum initium spectatoribus proscaenii aulaeum obtegit." In front of this lies the ὀρχήστρα, a low wooden platform occupying the greater part of the space enclosed by the seats. This 'orchestra' is in form two thirds of a circle. About it, at a lower level, lies the κορίστρα. The 'orchestra' was occupied in common by actors and chorus.

In combating the tradition transmitted by Vitruvius and Pollux, Höpken depends mainly on late writers. He quotes also certain passages from Aristophanes to prove that the actors must have stood in the vicinity of the spectators. It does not appear from his thesis that he was aware of the excavations at Epidaurus. Höpken has been treated with undeserved contempt by his critics.

¹ It does not appear from any published statement that Dr. Dörpfeld, at the time when he first announced his view, was acquainted with Höpken's argument.

² "Das Dionysostheater in Athen, Studien zur Geschichte des antiken Theaters." Dr. Dörpfeld will have Dr. E. Reisch as collaborator in this work.

Dr. Dörpfeld's theory was first announced in print in brief notices in the Ausgrabungsberichte in the Athenian "Mittheilungen" and in extracts from a letter in Müller, *B.-A.*, p. 415. It was next briefly presented, on information furnished by Dr. Dörpfeld, in G. Kawerau's article on Theatergebäude in Baumeister's *Denkmäler*, p. 1730 ff. In a review of Mr. Haigh's *Attic Theatre* in the *Berliner Philologische Wochenschrift* for April 12, 1890, Dr. Dörpfeld himself states, but necessarily only briefly, his reasons for believing that actors and chorus played on the same level. Miss Harrison has published a translation of this part of Dr. Dörpfeld's review in the *Classical Review* for June, 1890, p. 274 ff. Mr. Haigh answers Dr. Dörpfeld's criticism in the same number, p. 277 ff. See also Dr. Dörpfeld's review of Oehmichen's *Bühnenwesen* in the *Berliner Philol. Woch.* for November 29, 1890.

Greek dramas themselves.¹ The most bewildering confusion of terms and conceptions pervades the writings of the lexicographers and scholiasts; and yet through all this confusion may be traced the dominant belief in the existence of a stage. This last fact proves no more than that this belief arose and became fixed before the time of these later writers.

The literary evidence, then, in support of or against the theory of the existence of a stage in the fifth century must be sought for in the plays that have come down to us. It would, indeed, be surprising if they left us uncertain as to the facts; and it would be scarcely less surprising if, on a more careful examination than, with a single exception,² has yet been given them, they should be found to confirm the testimony furnished by monumental remains, and should themselves supply the evidence on which we should abandon our belief in the existence of a stage in the time of the great dramatists. The importance of such a thorough examination is manifest. Mr. Haigh feels justified in saying: "It appears, therefore, that the testimony of Aristophanes points decisively to the existence of a stage for the actors in the fifth century." And again: "And the passages in Aris-

¹ "Was spätere Schriftsteller, welche allerdings nicht selten auf das Theaterwesen Bezug nehmen, was Vitruv, die Scholiasten und Lexicographen, namentlich Pollux Einschlagendes berichten, ist zwar zum Theil sehr werthvoll, darf aber für die Einrichtungen des fünften Jahrhunderts, dem die betreffenden Autoren bereits fern standen, nur mit Vorsicht benutzt werden, so dass wir für die classische Zeit wesentlich auf die Durchforschung der erhaltenen Dramen angewiesen sind, und dass diese Quelle, so bald man sich bescheidet, nicht mehr wissen zu wollen, als was aus den Tragödien und Komödien mit Sicherheit ermittelt werden kann, eine durchaus ergiebige ist, haben neuere Forschungen gezeigt, welche mit dem früher üblichen Verfahren, den Bühnenweisungen der Scholiasten und den Nachrichten der Lexicographen bei den betreffenden Untersuchungen gleiche Beachtung zu schenken, gebrochen haben." Müller, *B.-A.*, pp. 107, 108. "Diese Frage kann auch nicht entschieden werden durch den Hinweis auf irgend eine Nachricht eines späteren Lexikographen oder Grammatikers. Nur die Nachrichten welche wir den Stücken der grossen Tragiker und Komiker selbst entnehmen, und welche wir bei andern Schriftstellern des V. und IV. Jahrhunderts finden, können als entscheidend anerkannt werden." Dörpfeld, *Berliner Philol. Woch.*, 1890, p. 468. Haigh also attaches great value to the evidence supplied by the dramas, *A. T.*, p. 144.

² See *Hermes*, XXI. (1886), "Die Bühne des Aischylos," by U. v. Wilamowitz-Möllendorff.

2. ΟΙΚΕΤΗΣ Α.

ὦ μακάριε

ἀλλαντοπῶλα, δεῦρο δεῦρ' ὦ φίλτατε
ἀνάβαινε σωτῆρ τῇ πόλει καὶ νῶν φανείς.

Eq. 147-149.

3. ΦΙΛΟΚΛΕΩΝ.

ἀνάβαινε δεῦρο χρυσομηλολόνηθιον,
τῇ χειρὶ τουδὶ λαβομένη τοῦ σχοινίου.
ἔχον· φυλάττου δ', ὥς σαπρὸν τὸ σχοινίου.

Vesp. 1341-1343.

4. ΦΙΛΟΚΛΕΩΝ.

ἀτὰρ καταβατέον γ' ἐπ' αὐτοὺς μοι· σὺ δὲ
ἄλμην κύκα τούτοισιν, ἣν ἐγὼ κρατῶ.

Vesp. 1514, 1515.

5. ΧΟΡΟΣ.

τί δῆτα διατρίβεις ἔχων, ἀλλ' οὐκ ἄγεις
τασδὶ λαβών; ἐν ὅσῳ δὲ καταβαίνεις, ἐγὼ
ἐπάσομαι μέλος τι μελλοδείπνικον.

Eccl. 1151-1153.

It will be observed that the reference in these passages is always to an actor (or mute), and that the terms are used, either just after an entrance (ἀναβαίνειν) or just before an exit (καταβαίνειν). The terms have commonly been interpreted to mean respectively, *come up* upon the stage, and *go* or *come down* into the orchestra.

The same words are often used in other passages in Aristophanes, but in different application.¹ These occurrences, therefore, have no direct bearing on the present discussion.

The text of all of the passages quoted is sound. If the ordinary interpretation of any one of them can be successfully maintained to the exclusion of any alternative view, the existence of a stage in the time of Aristophanes must be conceded.

An interesting scholium on the second of the passages quoted (Eq. 149) reads as follows: ἀνάβαινε σωτῆρ τῇ πόλει: "Ἰνα, φησὶν, ἐκ τῆς παρόδου ἐπὶ τὸ λογεῖον ἀναβῇ. (διὰ τί οἶν ἐκ τῆς παρόδου; τοῦτο γὰρ οὐκ ἀναγκαῖον. λεκτέον οἶν ὅτι ἀναβαίνειν ἐλέγετο τὸ ἐπὶ τὸ λογεῖον

¹ So ἀναβαίνειν Vesp. 398. Ran. 130, Frg. 329 (Kock); καταβαίνειν Ach. 409, Nub. 237, 508, Vesp. 347, 397, Pax 725. Lys. 864. 873. 874, 883, 884. Thes. 482, 483, Ran. 35.

εἰσιέναι. ὁ καὶ πρόσκειται. λέγεται γὰρ καταβαίνειν) τὸ ἀπαλλάττεσθαι ἐντεῦθεν ἀπὸ τοῦ παλαιοῦ ἔθους. (τοῦτον δὲ οἱ μὲν Κλεώνυμον, οἱ δὲ Ὑπέρβολον, οἱ δὲ φασιν Εὐβουλον εἶναι. ὡς ἐν θυμέλῃ δὲ τὸ ἀνάβαινε.)

The scholium is here given as printed in Dübner's edition. In Suidas the words read (s.v. ἀνάβαινε) : ἰστέον ὅτι ἔλεγον οἱ παλαιοὶ τὸ ἐπὶ λόγιον εἰσιέναι ἀναβαίνειν, καταβαίνειν δὲ τὸ ἀπαλλάττεσθαι ἐντεῦθεν, ἀπὸ τοῦ παλαιοῦ ἔθους. Ἀριστοφάνης “ἀλλαντοπῶλα, δεῦρο δεῦρ’, ὦ φίλτατε, ἀνάβαινε σωτὴρ τῇ πόλει καὶ νῶν φανείς.”

The scholium is clear. It should be noted first that both scholiasts assume that there was a stage in the poet's time.¹ The point under contention is simply whether Agoracritus came in through the parodos and mounted the stage, or came in through one of the wings, where, as both of the scholiasts would have agreed, the actor almost invariably made his appearance, if he did not come directly from the σκηνή. The second scholiast corrects the other, and says : “It should be understood that *to come in upon the stage* was called ‘ascending,’ just as *to retire from it* was called ‘descending.’ This use of the words arose from the ancient practice.” What he denies is that ἀναβαίνειν signified “to come *up* on the stage.” Here then is a commentator who believed, as the moderns also generally have believed, that there was a stage in the time of Aristophanes, transmitting the tradition that the words ἀναβαίνειν and καταβαίνειν when thus used by the poet had lost all sense of elevation and descent.² Before Aristophanes's time they had become technical ‘stage’ terms.³ This came about, he says, “from the ancient practice.” He is referring to the tradition that when tragedy arose from the dithyrambic chorus and a ‘speaker’ was first introduced, the latter took his place upon the elevation afforded by the so-called ἔλεος or θυμέλη.⁴

¹ Cf. the scholiast on Ran. 181 and 297.

² This use of the words has its parallel in the celebrated court-scene in the Wasps. It is hardly possible that βήματα were brought on with the other court-appurtenances, but the technical words are nevertheless used, ἀναβαίνειν in 905, 944, 963, 977, καταβαίνειν in 979, 980, 981.

³ This is the point of view from which the last words of the scholium are used, ὡς ἐν θυμέλῃ δὲ τὸ ἀνάβαινε. That θυμέλη here means ‘stage’ is clear from the scholium on Av. 673, ὡς ἐν θυμέλῃ γὰρ προσωπεῖον ἐξήλθεν ἔχουσα (speaking of Procne).

⁴ Poll. IV. 123: ἐλεὺς δ’ ἦν τράπεζα ἀρχαία, ἐφ’ ἣν πρὸ Θέσπιδος εἰς τις ἀναβὰς τοῖς χορευταῖς ἀπεκρίνατο. Cf. also Et. M., p. 458, 30.

The scholiast in V, then, offers an alternative to the common interpretation of ἀναβαίνειν and καταβαίνειν. He transmits an ancient tradition which gives the words a meaning that, if applicable to Aristophanes, destroys their force as an argument to prove the existence of a stage in his time. In determining whether or not there was a stage, we are then thrown back upon other internal evidence. If this evidence proves that there was no stage, we shall naturally attach to the words in the period when there was no stage the meaning for which the scholiast vouches in a later, though still early, time, since in the sense of 'enter' and 'retire' they are precisely as applicable to the scenic action in the period when there was no stage as in the somewhat later time of which the scholiast speaks.¹

The passages will now be considered in order. In the Knights, the Sausage-seller is espied (v. 146) at the left, and Demosthenes calls out, "O come in, come in!" In the passage quoted from the Acharnians, the girls are following their father, who says to them as he advances to a central position, "Ye poor bairns of an unlucky father, come on and get your bannock, an ye find it anywhere." In the first passage quoted from the Wasps, Philocleon comes in 'fighting drunk,' torch in hand. He rails at the crowd that follows. The συμπόται, whose party he has broken up, make threats of consequences on the morrow and retire. The old man is left in posses-

¹ Three periods must be recognized: the earliest time, when the actor stood on the ἔλεος; the classical time, when he stood in front of the proscenium; the Macedonian epoch, when, with the loss of the chorus and the general vitiation of public taste, he did doubtless stand upon it. In the first period, ἀναβαίνειν and καταβαίνειν meant 'ascend' and 'descend'; in both the second and the third, 'enter' and 'retire.' In the first period, ἀνδραβε and κατὰδραβε, applied to the original 'speaker' and to the first actor of Thespis, who doubtless took the same position, actually did mean 'ascend' and 'descend.' But with the introduction of the second actor, when the dialogue became independent of the chorus, and a complete story was acted from beginning to end, involving many 'mounts' and 'descents,' the elevation disappeared as an impossible contrivance. This is the second period, of which the scholiast had no knowledge. It is surely not without significance that just at this time Aeschylus invented what were in effect a means of compensation for the loss of the elevation, — the cothurn, the high mask, the padded figure, equipped with which in tragedy the actor stood out distinct from the members of the chorus. The terms might still be used in a technical sense when the actor made his entrance or exit. Under just what circumstances they were so used will be noted later. See p. 170 f. They occur, in fact, only in comedy.

sion of the field, with the girl (αὐλητρίς) whom he has carried off. The scene has been a spirited one *entirely at the right*. The συμπόται have appeared and disappeared. Then the old man *backs on the scene* toward the centre, saying to the girl, who has been standing at one side and who is apparently reluctant to come forward, "Come on here! Lay hold on this old 'rope.' But be on your guard, for the 'rope' is rotten." The following verses show what the action was. The σχοινίον was the σκυτίον καθειμένον with which every comic actor who played a man's part was equipped. Philocleon pulls the girl in in a manner that did undoubtedly "provoke the laughter of the boys."¹ It will be agreed at once that the problem of the scenic action is made enormously difficult by the supposition that Philocleon is on a lofty 'stage' and Dardanis down below in the orchestra! And yet this view has been seriously advanced.²

In the first of the two passages where καταβαίνειν occurs, the word is used in a metaphorical, not in a literal sense. καταβαίνειν here means *in certamen descendere*, as is now generally agreed. The word occurs in this sense in Herodotus, Sophocles, Xenophon, and Plato,³ and this sense exactly suits the connexion here.

Certain preliminary considerations are necessary to the interpretation of the second of the two passages where καταβαίνειν occurs in the apparent sense of 'descend' (Eccl. 1152).

It should be observed that the codices assign nothing to Blepyrus after verse 1150. He has something still to do, but nothing further to say. To assign to him any part of the lyric which begins at 1163 is a mischievous modern fiction. This belongs to the chorus, and R assigns it in four parts to semichoruses. Again, in 1138 μείρακας cannot refer to the chorus, as the scholiast says that it does. The chorus are women of the age of Praxagora, and they are spoken of as γυναικες. So by Praxagora in 504; by the maid in 1125; by themselves in 1164. But μείραξ in Aristophanes signifies *young girl, lass*. Cf. Thes. 410 (unmarried), Eccl. 611, 696 (ῥαία), Plut. 1071, 1079

¹ Cf. Nub. 538, 539, Ach. 1216, 1217 (a similar scene), Nub. 734, Vesp. 739, Thes. 643 ff., et pass. See also Müller, *B.-A.*, p. 246 f.

² "Alloquitur scortillum illud, quod in convivio arreptum sequi se jussit, et e loco sublimi stans blande appellat et ascendere hortatur." Chrestien.

³ This sense was recognized early. Cf. Suidas (s.v. κατάβα): καὶ καταβαίνειν τὸ εἰς ἀγῶνα χωρεῖν. "ἐνταῦθα καταβαίνει παραβαλλόμενος."

(note especially). It is equally clear that *τασδί* in 1152 cannot refer to the chorus. The leader of the chorus would have said *ἡμᾶς*, as universally, and certainly would not have excluded herself. *τασδί* refers to the *μείρακες*. Besides the chorus, the maid, and Blepyrus, then, the presence of others on the scene must be recognized, — of the dancing-girls whom Blepyrus is bringing to the dinner.

Again, the language in 1153 should be noted. The chorus says *ἐπ'άσομαι*, which means not simply "sing," but "sing in accompaniment." Cf. Eur. Elec. 864, Hdt. i. 132. On the old view the words would have the absurd and impossible meaning, "As you descend from the stage, I'll accompany you with a bit of a song"! Just here an acute observation made by von Velsen is pertinent. In accounting for the omission of the chorus following 1111 he says: "*XOPOΥ* adieci editores secutus, quamquam ipse magis in eam sententiam inclino, ut omnibus illis locis non cantus, sed solas saltationes chori fuisse putem." The close of the play, which is exactly similar to the close of the Wasps, confirms this view. The poet furnishes, for the further delight of his audience, an elaborate dance performed by specialists. These are the *μείρακες*.

The last scene of the play, then, is as follows. The maid comes in (1112) from the dinner to fetch her master. Her language shows that she is tipsy. In reply to her question where her master is, the chorus answer, with comic recognition of the situation, "No doubt he'll turn up shortly." He does appear at once with the *μείρακες*. The poet has a special purpose in producing them, but aside from this their presence with Blepyrus is perfectly motived. Such *ὀρχηστρίδες* were among the commonest means of entertainment at an Athenian dinner. The maid addresses her master in lively and jovial language. He is in quite the same mood, cracks his joke, and says he is 'off.' With the words in 1149, 1150 the 'business' of the play is practically at an end. Only the 'exeunt omnes' remains. It is at this point that the chorus say, "Why, then, don't you take these girls and go? And as you retire, I'll accompany you with song in anticipation of our dinner." Blepyrus brings forward the dancers, and after a word from the coryphaeus to the judges, the orchestric performance begins. The first semichorus joyously sing that dinner waits, and exhort the second semichorus to the dance; they, with the words *τοῦτο δρῶ* (1166), execute a movement simply to the

music of the flute; then follows the special dance of the *μείρακες* (who certainly are referred to by *τάσδε* in 1166), accompanied by the song of the first semichorus. In this song occurs that extraordinary compound in whose invention the rioting humour of the poet vies with his dancers for the favour of the audience. With the following song of the second semichorus, all finally leave the theatre at the right, dancing, led by Blepyrus.

If this explanation of the five passages is correct, these are the results. It is shown that the old interpretation of the terms ('ascend' and 'descend') is impossible for the Vitruvian stage in the third and fifth passages; moreover, in the fifth, that the sense 'retire' is also impossible in the scholiast's application of the meaning, since actors and chorus are on a level. The last passage, therefore, is 'positive proof against the existence of a stage.

The words *ἀναβαίνειν* and *καταβαίνειν* (old-fashioned terms, come down from the fathers), when thus employed, are always used with a special touch of humour. By their use the speaker reminds the audience, in the good-natured way characteristic of comedy,¹ that he and his fellows are 'on the boards.' When there is no such intention, the ordinary words to express 'approach' and 'departure' are used, generally *προσιέναι* and *προσέρχασθαι*, or *ἀπιέναι*.² But many others occur. In no one of them, however, is there the least indication of change of level. The plays are full of illustrations. The following, for example, occur in the *Birds*. The case, it will be re-

¹ The humorous way in which the comic actor takes the spectators into his confidence in openly recognizing the theatre and its appurtenances has many illustrations in comedy. Thus, the jokes by direct reference to the *ἐκκύκλημα*, Ach. 408, 409, Thes. 96, 265, cf. Vesp. 1475; the reference to the 'scenes,' Pax 731; to the *εἰσόδος*, Nub. 326, Av. 296; to the statue of Hermes in front of the proscenium, Nub. 1478; to the seats, Eq. 163, 704, Nub. 1203; to the mask-makers, Eq. 232; to the scene-shifter, Pax 174; to the constables, Pax 774; to the choragus, Ach. 1155, Pax 1022. The references to the poet, to individuals in the audience, to the audience collectively, to the judges, are very numerous. Of the same general intent is the express recognition by the chorus at the close of the plays that they have been furnishing the spectators entertainment, as Nub. 1510, Vesp. 1536, 1537, Pax 1355-1357, Thes. 1227.

² See E. Droysen, *Quaestiones de Aristophanis Re Scaenica*, who has collected the instances, as also those where an actor enters or leaves by the main scene. The terms used in this case are generally *εἰσιέναι* and *ἐξιέναι*.

membered, is always that of an *actor* approaching or leaving by a side entrance (or more probably by the *parodos*). To express *approach* in the *Birds*, we have ἦκειν, 992, 1022, 1038, 1587; τρέχειν, 1121; ἔσθῃν, 1169; προσιέναι, 1312; προσέρχασθαι, 1341, 1414, 1709. To express *departure* we find βαδίζειν, 837; ἵναι, 846, 990; ἀπέρχασθαι, 948 (bis); ἐκτρέχειν, 991; ὑπαποκινεῖν, 1011; ὑπάγειν, 1017; ἀπιέναι, 1020, 1026, 1029, 1636; ἀποσοβεῖν, 1032; ἀποτρέχειν, 1162, 1549; ἀποπέτεσθαι, 1369.¹

The foregoing interpretation of ἀναβαίνειν and καταβαίνειν is powerfully supported by the negative consideration that *they are applied only to actors, never to the chorus*. And yet, on the old view, we should expect the words to be used of the movements of the chorus rather than of those of the actor. For assuming for a moment the existence of a stage, for the sake of the argument, the case stands thus. There is only one place in Aristophanes (Plut. 253 ff.) where it is necessary to assume that an actor comes in through the *parodos*.² He may come on through the wings. This is the view of the second scholiast on Eq. 149, who certainly thought that there was a stage. The actor, then, is on the 'stage' from the first, and the word ἀναβαίνειν in the sense of "come up from below" could not properly be applied to him. But the chorus are incontrovertibly on a lower level, in the case assumed, and as incontrovertibly in many instances they mount the 'stage,' that is, come to the main scene of the action. Instances of this in seven of the eleven plays are cited below. Now it is

¹ Those who believe that ἀναβαίνειν and καταβαίνειν signify 'ascend' and 'descend' may well be called upon to explain why the actor is brought in only a few times through the *parodos*, but in so many other instances through the 'wings.' What discoverable reason is there for making the place of entrance of the Megarian and his girls in the *Acharnians* (729 ff.) different from that of the Boeotian and his servant (860 ff.)? Or that of Xanthias in the *Wasps* (1292 ff.) different from that of Philocleon and Dardanios (1326 ff.)? But Schönborn (*Die Skene der Hellenen*), Droysen, and others invariably bring in the actor by the 'wings' unless they are forced to adopt the alternative.

² Not that, on the assumption that there was no stage, this may not naturally have happened. If the stage is abandoned, the setting of all of the plays will be much simplified. This is not the place in which to illustrate the bearings of this important fact, but see Dr. Dörpfeld's brilliant picture of the scene and action of the *Agamemnon*, as given by Miss Harrison, *Mythology and Monuments of Ancient Athens*, p. 292 f.

extraordinary that the chorus should be exhorted or should exhort one another to mount the 'stage,' as it is said, or should be ordered off the 'stage' down into the orchestra, and yet that the terms ἀναβαίνειν and καταβαίνειν should never be applied to them, although applied to the actor in similar circumstances. The words used are very different. They are never terms *implying change of level*. For example, in the Wasps, the old dicasts, when they make their attack upon Bdelycleon, who is directly in front of the main scene, that is, on the stage if there is a stage, say πᾶς ἐπίστρεφε δεῦρο (422) and εἴτ' ἐπ' αὐτὸν ἔεσο (423). When they are driven off, the words are οὐκ ἄπιτε; (458) and ἄρ' ἐμέλλομέν ποθ' ὑμᾶς ἀποσοβήσειν τῷ χρόνῳ (460). So in the Birds the exhortation to attack is ἰὼ ἰώ, ἔπαγ' ἐπιθ' ἐπίφερε πολέμιον ὄρμᾶν φονίαν (343 f.); and a little later ἐλελελεῦ χώρει (364). The chorus fall back with the words ἀναγ' ἐς τάξιν (400). In the Peace, Hermes exhorts the chorus, εἰσιόντες ὡς τάχιστα τοὺς λίθους ἀφέλκετε (427), and the word used to express their falling back is ἀπιέναι (550).¹ Illustrations need not be multiplied. The poet's actual choice of words in these situations shows first that the exhortation or command cannot have been to mount a 'stage' or go down from it, but to come forward between the wings and, again, retire; and amounts secondly almost to a conclusive proof that the terms ἀναβαίνειν and καταβαίνειν cannot have had the signification in application to the actor that has generally been given them.

POSITIVE TESTIMONY AGAINST THE EXISTENCE OF A STAGE FURNISHED
BY ARISTOPHANES.

The facts will, for convenience, be presented under the following heads, although the divisions are not strictly coördinate, and the facts presented under the different heads are not mutually exclusive.

- I. The Argument from Mingling of Chorus and Actors.
- II. The Argument from the Close of the Plays.
- III. The Argument from Impossible Situations.
- IV. The Argument from the Over-crowded 'Stage.'
- V. The Argument from Probability.

¹ Müller, *B.-A.*, p. 109, declares that the *language* in Pax 564, 565, shows that the actors were on a higher level than the chorus! That he should advance this seriously as an argument is past belief.

I. *Argument from Mingling of Chorus and Actors.*

In twenty-five situations in the plays of Aristophanes the chorus and actors (or mutes associated with the actors, or—in one instance—a musician who comes from among the actors) are at a given moment on the same level. In eleven of them, on the old theory, the chorus are on the 'stage'; in fourteen, actors, mutes, or a musician, are in the orchestra.

The argument from these instances will stand thus. If the facts are as stated, the burden of proof rests on those who believe in the existence of a stage to show that the given situation is, so far as a common level is concerned, not the situation throughout the play. If nothing in the language or course of the action prior or subsequent to these situations indicates that there has been a change of level; we have proof that the 'stage' in Aristophanes is a fiction, unless we either deny in the first eleven instances that the chorus entered by the orchestra or assert for all of them that Aristophanes, generally so careful in furnishing motive for introits and exits, allowed these changes of level to occur without intimation.

Chorus on the same level with Actors.

I. HΜΙΧΟΡΙΟΝ.

οὗτος σὺ ποῖ θεῖς; οὐ μενεῖς; ὥς εἰ θενεῖς
τὸν ἄνδρα τοῦτον, αὐτὸς ἀρθήσει τάχα.

Ach. 564, 565.

The first semichorus are about to *strike* Dicaeopolis, when the second violently interfere. *θείνειν* signifies in Aristophanes and elsewhere to strike with some part of the person or with something in the hand.¹ Before the great Euripidean scene, when the intention of the chorus was to *stone* Dicaeopolis, the words used were *βάλλω*, *παίω* (once), and *καταλεύω* (or an equivalent expression).

2. ΧΟΡΟΣ.

ἔχε νυν, ἄλειψον τὸν τράχηλον τουτ' ὧ.
ἔχε νυν, ἐπέγκαψον λαβὼν ταδί.

Eq. 490 and 493.

¹ Cf. Eq. 640, Vesp. 1384, Av. 54, 1613, Lys. 364, 821, Ran. 855 (metaphorical).

These verses are assigned to the chorus in R V A P M Γ Θ. The editors, following Enger, assign them to Οἰκέτης A, doubtless because of the extreme difficulty of the scenic situation on the supposition of a stage. This sort of error is wide-spread in the texts. Other instances will be noted below. The scholiast explains the action : *στέαρ διδοῦσιν αὐτῷ ἀλείφεισθαι, ἵνα εὐχερῶς ὀλισθαίνειν δύνηται*. And again : *σκόροδον αὐτῷ προσφέρει. ὃ φασὶ δεῖν αὐτὸν ἐπιφαγεῖν*.

3.

ΧΟΡΟΣ.

ἀπαρυστέον τε τῶν ἀπειλῶν ταυτηί.

Eq. 921, 922.

All the codices give the words to the chorus ; Bergk, Kock, von Velsen to the ἀλλαντοπώλης, doubtless for the reason mentioned above. The coryphaeus at this point jocosely hands Agoracritus a ζωμήρυσσις.

4.

ΦΙΛΟΚΛΕΩΝ.

οἱ μὲν ἐς τὸν πρωκτὸν αὐτῶν ἐσπέτεσθ' ὠργισμένοι,
οἱ δὲ τῷ φθαλμῷ ἔν κύκλῳ κεντεῖτε καὶ τοὺς δακτύλους.

ΒΔΕΛΥΚΛΕΩΝ.

οὐχὶ σοῦσθ' ; οὐκ ἐς κόρακας ; οὐκ ἄπιτε ; παῖε τῷ ξύλῳ.

Vesp. 431, 432, and 458.

At the close of this spirited scene, Xanthias does as he is ordered, and clubs the chorus.

5.

ΕΡΜΗΣ.

ἀλλὰ ταῖς ἅμαις
εἰσιόντες ὡς τάχιστα τοὺς λίθους ἀφέλκετε.

ΧΟΡΟΣ.

ὑπότεινε δὴ πᾶς καὶ κατάγε τοῖσιν κάλῃς.

ΧΟΡΟΣ.

ἀλλ' ἄγετον νῦν ἔλκετε καὶ σφῶ.

ΤΡΥΓΑΙΟΣ.

οὐκ οὖν ἔλκω κᾶξαρτῶμαι
κᾶπεμπίπτω καὶ σπουδάζω ;

Pax 426, 427 ; 458, and 469-471.

The chorus, Hermes, and Trygaeus are all pulling at once on the ropes by which the great statue of Peace is finally brought to light. The chorus takes part in the libation, 431-457.¹

6.

ΟΙΚΕΤΗΣ.

οὐ γάρ, οἵτινες

ἡμῶν καταχεόντων ὕδωρ τοςουτονὶ

ἐς ταῦτ' οὗθ' ἐστᾶσ' ἰόντες χωρίον;

Pax 970-972.

The servant has doused the chorus (τοισδί, 969), who stand about those engaged in the sacrifice, and join in the prayers offered. The dousing scene is similar to that in Lys. 381 ff., where the semi-choruses are on the same level. See below, p. 185. See also the use of καταχέω in Plut. 790.

7.

ΤΡΥΓΑΙΟΣ.

ἀλλ' ὦ πρὸ τοῦ πεινῶντες ἐμβάλλεσθε τῶν λαγῶν.

Pax 1312.

The kitchen scene begins at 1191. Cf. 1197. Trygaeus is about to go within to the dinner that has been made ready. The chorus

¹ I conceive that the second scene in the Peace was managed as follows: Trygaeus mounts skyward on his beetle. The girls and servants go within (149),—an important fact to note. In mid-air Trygaeus chants the verses that give the scene-shifter the time needed for the change of scene. Trygaeus actually addresses him in appealing language (174). The new scene is suspended, as was the old one, on the wall of the proscenium. It represents the οἰκία of Zeus (178), in front of which the scene-shifter and the attendants pile a heap of stones, unless indeed these were already there, concealed during the first scene by the wall of the beetle-pen. The beetle gently descends to the floor of the orchestra. Trygaeus dismounts. He is now ἐν οὐρανῷ. The scene thus conceived can be perfectly managed during the following action. Thus, Trygaeus announces the hour has come to haul Peace out of the pit in which War has immured her (292 ff.), and summons the chorus, who come followed by a great crowd. Hermes, finally won over, himself lends a hand (416, 417), and takes direction of the work. He bids the chorus and their followers come in (εἰσιόντες, that is, to the space between the wings) and shovel away the stones (427). This they do, and when the libation has been made and the ropes have been adjusted, they all pull to the "Yo, heave ho!" of Hermes (459 ff.). Finally the others are pushed aside and the chorus of farmers pull alone (508 ff.). And so the action continues in the simplest manner possible.—In one other play of Aristophanes the scene is changed with an actor present, namely, the Frogs, in which the poet had resort to a moving scene.

are invited (cf. 1305-1310) to fall to on whatever has been left in the kitchen of the dishes that have been prepared.

8.

ΧΟΡΟΣ.

ἐλελελεῦ χώρει κάθες τὸ ῥάμφος · οὐ μέλλειν ἐχρήν.

ἔλκε τίλλε παῖε δεῖρε, κόπτε πρώτην τὴν χύτραν.

Av. 364, 365.

The pots are on the old fellows' heads.

9.

ΧΟΡΟΣ ΓΕΡΟΝΤΩΝ.

κἄν μὴ καλούντων τοὺς μοχλοὺς χαλῶσιν αἱ γυναῖκες,

ἐμπιμπράναι χρὴ τὰς θύρας καὶ τῷ καπνῷ πιέζειν.

Lys. 310, 311.

The old men are *just in front* of the main scene, from which Lysistrata enters at 430. Here they intend to set their fire going.¹

10.

ΘΕΡΑΠΩΝ.

νῆ τὸν Δί' ὥς ἦδη γε χωροῦσ' ἐνδοθεν.

Lys. 1241.

The persons who appear are Lysistrata, a semichorus of Lacedaemonians, and a semichorus of Athenians. They come directly from the main scene, the gates of the Acropolis.

¹ The language of 286-288 (note *σιμόν*) seems at the first glance to indicate a change of level, but only at the first glance. These verses are part of a lyric strophe, which is followed immediately by the antistrophe. Four such lyric numbers occur after the entrance of the chorus of old men before they turn to the main scene and at 306 (the verses beginning here are iambic tetrameters) proceed to execute the purpose for which they came. During these lyrics the old men are in the orchestra. They certainly cannot be mounting the stairway that leads to the 'stage.' The language in 286-288 is perfectly justified by the scene, which represents the approach to the Acropolis, with the wall above. (Lysistrata and other women appear here in the course of the action on *top* of the proscenium, 829 ff.) That the poet was thus able, assisted by the painted scene, safely to appeal to the imagination of his audience finds striking confirmation in the Thesmophoriazusae. The second scene of this play is the Thesmophorium, which stood on high ground. Mnesilochus, announcing the coming of the chorus, says (281), *ἔσον τὸ χρεῖμα ἀνέρχεθ' ὑπὸ τῆς λίγνυος*. But the chorus are coming into the orchestra on a dead level. Compounds of *ἀνά* are used also in 585, 623, 893, 1045.

11. Thes. 730-738.

During the time that intervenes between the exit and reappearance of the First Woman with her servant, the chorus are left in guard of Mnesilochus, who has fled to the altar in the Thesmophorium. The chorus have been implored for help in 696-698. *They* give the advice to set him afire in 726, 727. He will be free to fly while the First Woman is off the scene, if the chorus do not guard him. The Third Woman is set to guard him (762-764) when the First Woman leaves the scene a second time to go to the prytanes. The certain conclusion from this last situation is that there was no one present competent to keep watch during her first absence except the chorus, and that the poet who provided for the second case would not have neglected the first. The chorus are free during the following scene to bring on the parabasis. During the first scene, while the chorus is in charge of Mnesilochus, there is no lyric number.

Actors, Mutes, or a Musician on the same level with the Chorus.

12. ΔΙΚΑΙΟΠΟΛΙΣ.
ἔπεσθέ νυν ἄδοντες ὦ τήνελλα καλλίνικος.

Ach. 1231.

Dicaeopolis, the two girls (1200), and the chorus leave the theatre together.

13. ΔΙΚΑΙΟΣ.
ἡττήμεθ' ὦ κινούμενοι
πρὸς τῶν θεῶν δέξασθέ μου
θοῖμάτιον, ὥς
ἐξαντομολῶ πρὸς ὑμᾶς.

Nub. 1102-1104.

For a discussion of the action here, see below under 20.

14. ΧΟΡΟΣ.
ἀλλ' ἐξάγετ', εἴ τι φιλεῖτ' ὀρχούμενοι, θύραζε
ὑμᾶς ταχύ· τοῦτο γὰρ οὐδεὶς πω πάρος δέδρακεν,
ὀρχούμενος ὅστις ἀπήλλαξεν χορὸν τρυγῶδων.

Vesp. 1535-1537.

Philocleon, the three sons of Carcinus, Xanthias, and the chorus leave the theatre together. On the force of *καταβατέον* in 1514, see above, p. 168.

15.

ΤΡΥΓΑΙΟΣ.

δεῦρο σύ·

καταθήσομαι γὰρ αὐτὸς ἐς μέσους ἄγων.

ἀλλ' ὦ πρυτάνεις δέχεσθε τὴν Θεωρίαν.

θαῶς ὥς προθύμως ὁ πρύτανις παρεδέξατο.

Pax 881, 882, and 906, 907.

For a discussion of the action here, see below under 20.

16.

ΤΡΥΓΑΙΟΣ.

καὶ τοῖς θεαταῖς ῥίπτει τῶν κριθῶν.

ΟΙΚΕΤΗΣ.

ιδού.

Pax 962.

For a discussion of the action here, see below under 20.

17.

ΧΟΡΟΣ.

ἀλλ' ἀράμενοι φέρωμεν οἱ προτεταγμένοι τὸν νυμφίον, ὦνδρες.

Pax 1339-1341.

Trygaeus, Opora, and the chorus leave the theatre together.

18. Av. 665-684.

The flute-player enters from the main scene, is engaged first with the actors present, and then passes to the chorus and plays the accompaniment to the parabasis.

19. Av. 1706-1765.

Note especially 1721, 1722, and 1755. Peithetaerus, the Princess, the Messenger, and the chorus leave the theatre together.

20.

ΔΙΟΝΥΣΟΣ.

ἱερεῦ διαφύλαξόν μ', ἔν' ὦ σοι ξυμπότης.

Ran. 297.

Compare the passages quoted above in 13, 15, 16. The situation in these four places is practically the same, that of an actor or mute

very near the spectators or actually among them. In discussing it, we must free ourselves, if possible, of a very natural prepossession in favour of a stage. This prepossession seems to have affected the views of commentators, who show a strong disposition not to take the poet literally, in the face of the utmost directness of language.¹ Certainly a stage so far removed from the spectators interposes a great barrier to the action which the language of the poet seems naturally to demand. The scholiast on Ran. 297 felt the difficulty of the situation: ἐν προεδρίᾳ κάθηται ὁ τοῦ Διὸς (sic) ἱερεὺς. ἀποροῦσι δέ τινες πῶς ἀπὸ τοῦ λογείου περιελθὼν καὶ κρυφθεὶς ὀπισθεν τοῦ ἱερέως τοῦτο λέγει. φαίνονται δὲ οὐκ εἶναι ἐπὶ τοῦ λογείου, ἀλλ' ἐπὶ τῆς ὀρχήστρας, ἐν ᾗ ὁ Διόνυσος ἐνέβη καὶ ὁ πλοῦς ἐπετελείτο. This is a telling concession, and it comes early.

The poet expresses himself in the four passages quoted above in language that is direct and unequivocal. In the Clouds, where, as the previous verses make it certain, the address is to the spectators,² the Just Logic cries, "Ye blackguards, in God's name take my cloak, for I desert to you." The natural inference is that he tosses them his outer garment and disappears among them, up the stairway between the wedges of seats. ἐξαντομολῶ might mean simply "come over to your side," but no such interpretation of the previous words is possible. One does not deal metaphorically with a cloak.³

Again, in the Peace, with the words δεῦρο σύ Trygaeus is addressing Theoria. He has said (871, 872) that he intends to hand her over to the Senate, and has appealed in vain for some 'honest' man

¹ To cite a single case (Müller, *B.-A.*, p. 109³): "In allen diesen Fällen bleiben die Schauspieler auf der Bühne; es handelt sich hier nur um eine Eigenthümlichkeit der Aristophanischen Komik, der zufolge der Dichter gern das Publikum in die Handlung des Stücks hineinzieht." So indeed the poet does, and to a much greater degree than Müller is willing — or is able, with his awkward modern contrivance of a stage before a stage — to allow. Müller cites here the passages numbered 15, 16, 20 above.

² There is only one real 'blackguard' on the scene, it will be observed, namely the False Logic.

³ But nevertheless resort has been had to metaphor, so difficult is the situation in these passages on the assumption of a stage. See G. Hermann ad loc.: "Nam ubi omnia plena videt mollium et effeminatorum hominum, perniciem sibi metuens, ni horum partibus accedat, simulat se vestem iis transmissurum esse, quo expeditior ipse ad eorum gregem perfugere possit."

to come forward and take her in charge. Then he says, "Come here. I'll lead you into their midst myself and deposit you among them." This is not the language of a man who remains standing upon a distant stage. Trygaeus hereupon makes the actor who plays the part of Theoria strip to his *σωμάτιον*, and describes the 'maid's' charms at length. And then, "Good Prytanēs receive Theoria. *See how eagerly the Prytanis took her from me!*" Again the natural inference is that the 'girl,' amidst the shouts of the crowd, imposes herself upon the Prytanis, as if he really were eager to receive her, and presently, as in the Clouds, disappears from view. The actors and chorus immediately turn to other 'business.' If it is said that the scene is too broad even for the comic stage, a strikingly parallel scene may be cited. At the end of the Acharnians Dicaeopolis is undoubtedly in the orchestra. In his drunken good humour he says, *ποῦ 'στιν ὁ βασιλεὺς; ἀπόδοτέ μοι τὸν ἀσκόν* (1224, 1225), that is, *reddite ut debitum*, where *ἀπόδοτε* makes it clear that the *ἄσκος* is not yet in his possession, and that the command cannot be addressed to his attendants as such. Presently he receives the *ἄσκος*, for the chorus say (1230), *χῶρει λαβὼν τὸν ἀσκόν*. It came into his hands in some manner that involved, doubtless to his confusion and to the amusement of the crowd, the *ἄρχων βασιλεὺς*, who as director of the Lenaeon festival would be prominent in the theatre.¹ It is dangerous to say what sort of a scene would be too broad for Attic comedy, and prudence may prompt us to inquire whether in scenes like these our judgment has not been controlled by our prepossessions.

In the Peace occurs also the passage where the servant attending Trygaeus at the sacrifice is bidden, "Now throw some barley-corns to the spectators," and answers, "I have done it." He did not throw the barley-corns, of course, across the whole space of the orchestra intervening between the 'stage' and the seats. If it is urged that this is a bit of pantomime to introduce the following joke, the answer is ready that just this thing was often done in the theatre. In the Wasps (58, 59) the poet says,

¹ Here again the possibility of taking the situation literally is denied by the commentators. For example, "Adesse ergo *funguntur* archon βασιλεὺς appellatus et certaminis potatorii arbitri, a quibus ut victor utrem vini accipit (v. 1230)." Blâydes.

ἡμῖν γὰρ οὐκ ἔστ' οὔτε κάρν' ἐκ φορμίδος
δούλῳ διαρριπτοῦντε τοῖς θεωμένοις,

verses that make it clear that his contemporaries resorted to this device in order to win the favour of the crowd, and again in the *Plutus* (797-799),

οὐ γὰρ πρεπῶδές ἐστι τῷ διδασκάλῳ
ἰσχάδια καὶ τρωγάλια τοῖς θεωμένοις
προβαλόντ' ἐπὶ τούτοις εἶτ' ἀναγκάζειν γελᾶν.

The commentators on the passage in the *Frogs* are generally agreed that the priest addressed was the priest of Dionysus actually present in the most conspicuous seat in the theatre.¹ The reference is to the priest also in 308, who is there said to have shown great concern for his god! It is clear that Dionysus runs away at 297, for Xanthias calls to him presently (301), δεῦρο δεῦρ' ὦ δέσποτα. He must have run to the priest on whom he had called. And the scene gains immensely in effect if the action is thus interpreted. There is not the least difficulty in doing this, except that caused by the assumption of a stage.

21. ΠΛΟΥΤΩΝ.
φαίνετε τοίνυν ὑμεῖς τούτῳ
λαμπάδας ἱεράς, χάμα προπέμπετε
τοῖσιν τούτου τοῦτον μέλεσιν
καὶ μολπαῖσιν κελαδοῦντες.

Ran. 1524-1527.

Aeschylus, Dionysus, and the chorus leave the theatre together.

¹ So Brunn: "Histrio, qui Bacchum agebat, hunc versum proferens ad Liberi sacerdotem se convertebat, cui ob dignitatis praerogativam in Liberalium celebratione sedes erat in theatri loco maxime conspicuo." Kock: "Wie sonst, zumal in Gefahren, der Priester zu seinem Gotte fleht, so wendet sich hier der Gott an seinen Priester, der bei den Festen des Dionysos die Proëdrie hat." Kock does not believe Enger's assumption, that Dionysus actually leaves the stage and goes to the priest, but confesses that he is at a loss to explain what really happened: "Allerdings bin ich auch nicht im Stande die Vorgänge auf der Bühne während dieses und der folgenden Verse genügend zu erklären." Merry: "The priest of Dionysus sat in a conspicuous place in the theatre; and Dionysus rushes across the stage to get his protection." So many others.

22.

ΠΡΑΞΑΓΟΡΑ.

καὶ μέντοι σὺ μὲν

ταύτας κατεντρέπιζε.

Eccl. 509, 510.

The women have returned from the assembly. Praxagora and the women immediately with her have already freed themselves from the gear they had borrowed from their husbands (503). The chorus are about to do so, and Praxagora urges haste. "Cast aside your mantles! Off with your shoes! Fling away your staves!" And then, καὶ μέντοι σὺ μὲν ταύτας κατεντρέπιζε, "and do *you* put these again in order." Whom is Praxagora addressing? Not the leader of the chorus nor any member of the chorus, for their answer is a reply to her command that they shall cast aside their trappings, not to her direction that these shall be put in order. Their answer (514) involves a fixed formula, and is correctly interpreted by Blaydes, "ecce humi iacent omnia quae dixisti." Praxagora must be addressing one of her attendants. Orders are constantly so given in Aristophanes to servants, the name not being added. Cf. Pax 937, 956, 960, 961, 1100, 1193, Av. 435, 947, 958, 1309, etc. The attendant, in order to obey the command of her mistress, must pass to the spot where the chorus have flung aside their mantles, shoes, and staves; that is, she must be in the orchestra. That the actors are here on the same level with the chorus, is confirmed by the relation of chorus and actors at the beginning of the play. See below, p. 199 f.

23. Eccl. 1151 ff.

Blepyrus, the maid, the dancing girls, and the chorus all leave the theatre together. See the discussion of this passage, pp. 168-170.

24. Plut. 253 ff.

Carion has been sent to fetch the chorus (223-228). He and the chorus enter the orchestra together at 253, conversing as they come. They presently dance, Carion leading off (290 ff.).

25.

ΧΟΡΟΣ.

δεῖ γὰρ κατόπιν τούτων ᾄδοντας ἔπεισθαι.

Plut. 1209.

Chremylus, the priest, Plutus, the old woman, and the chorus leave the theatre together.

These, then, are the twenty-five instances where chorus and actors (or mutes or a musician) are on the same level. The situation occurs at least once in each of the eleven plays. Perhaps the fact of a common level for chorus and actors will not be conceded in some of the instances. But the number will still remain astonishingly large, and many of them are of great importance in the action of the play, since frequently the situation is continued and involves many persons.

It may be affirmed with confidence that nothing in the language or course of the action prior or subsequent to these situations proves that there has been a change of level. (See p. 173.) There is not even an indication of such a change. In the first eleven instances, where the chorus come to the actors, it will doubtless at once be granted that the entrance of the chorus upon the scene must have been made through the parodos. If we still maintain that there was a stage, we are then forced in all of the instances to believe that Aristophanes, who motives introits and exits with such care, allowed these changes of level to occur without intimation. And this will be urged by those who still believe that in five cases he has been careful to indicate the ascent or descent of the actor in a similar situation.

It is of great importance to observe that the argument holds, even if we abandon the Vitruvian stage, and reduce the height of the stage, as Mr. Haigh has suggested, to six or seven feet. The argument holds against *any* stage that demands a stairway. The only stage that would not give serious offence would be one raised only a single step above the level of the orchestra. And this would be a *reductio ad—nihil!*

II. *Argument from the Close of the Plays.*

It is noteworthy that many of the situations just cited occur at the close of the play.¹ In all but three of the plays the chorus and actors go off together.² These three are the Knights, the Clouds,

¹ For the Acharnians, see p. 177; Wasps, p. 177; Peace, p. 178; Birds, p. 178; Lysistrata, pp. 176 and 186 f.; Frogs, p. 181; Ecclesiazusae, p. 182; Plutus, p. 182.

² And yet Mr. Haigh says (*A. T.* p. 178) that instances where the actors made their exit by the orchestra are only rarely to be met with. In the eight cases just cited the evidence that the actors did make their exit through the orchestra is certain. If Mr. Haigh is referring to the exits of single actors in the course of the play, he is begging the question, so far as proof that can be adduced *from the plays themselves* is concerned. What is the proof that these exits did not occur through the parodoi?

and the Thesmophoriazusae. The Knights must be dismissed from consideration, for as Dindorf pointed out, and as is now universally agreed, the close of this play is defective. Verses of the chorus have here been lost. These lost verses may have contained a direction similar to that in Plut. 1208, 1209, which would have determined the action that closed the play. In the other two plays mentioned, the situation demands that the exit of the actors shall be hurried.¹

In the Acharnians, Dicaeopolis retires at the right at the head of a triumphal procession. The chorus have been completely won over, and he has thoroughly routed the enemies of peace. The Peace and the Birds end with the hymenaeus, with splendid spectacular effect. In the Wasps, the poet introduces what he himself tells us is a new device. (The date of the play is 422 B.C.)

“Come, dancing as you are, if you like it, lead away,
For never yet, I warrant, has an actor till to-day
Led out a chorus, dancing, at the ending of the play.”²

The invention apparently pleased both poet and people, for three later plays end in a similar manner,—the Peace, the Birds, and the Ecclesiazusae. The grouping of actors, Athenian semichorus, and Athenian chorus at the close of the Lysistrata must have been effective.³ The same general effect must have been produced by the processional close of the Frogs and the Plutus.

The fact that the comedies of Aristophanes so generally close in this manner is surely not without significance. It makes the supposition of a stage extremely difficult. In the Frogs, in particular, while there is throughout the play the distinctest *apparent* separation of chorus and actors, for reasons given elsewhere,⁴ yet at the close

¹ In the Clouds, Strepsiades and Xanthias are escaping from the burning house. See Schönborn, p. 351: “Strepsiades verschwindet von dem Dache des brennenden Hauses aus mit seinen Dienern hinter den Coullissen zur linken.” Beer’s suggestion that 1508, 1509 belong to the chorus has much to commend it. See Kaehler’s note. In the Thesmophoriazusae, the policeman disappears on the run in pursuit of ‘Artamuxia.’ Cf. 1225, 1226.

² Vesp. 1535–1537, from Mr. Rogers’s translation of the play. The codices read *ἀρχούμενος* in 1537. The passage is quoted on p. 177.

³ See p. 205.

⁴ See p. 199.

of the play chorus and actors unite in the most natural manner. The inference in this play, as in the others, is that *there was no bar to their doing this*.

III. *Argument from Impossible Situations.*

In two scenes in the *Lysistrata*, on the theory of a stage, a chorus of twenty-four persons must have executed a dance-movement upon it. But this would have been impossible on a stage so shallow as that assumed.

1. The semichorus of old men are certainly in front of the main scene at 306-318; that is, they are on the stage, if there is a stage. They have executed the four introductory lyric numbers in the orchestra. At 306 they turn to the accomplishment of the purpose which has brought them to the Acropolis. There is no intimation that they make an 'ascent.'¹ They lay down their burdens (307, 314), dip the vine-torch in the pot (308, 316), and threaten to butt like battering-rams at the gates of the Acropolis (309), and, if *Lysistrata* and those with her refuse to obey the summons and undo the bars, to burn the very gates with fire and smoke the women out (311, cf. 267-270).

The semichorus of women enter (with a double lyric number, it should be observed) on the level occupied by the old men at 306-318. While there is no intimation at any point that the women have made an 'ascent,' there is clear evidence in the dialogue which begins at 350 that men and women are on a common level. The old fellows threaten to break their sticks on the women's backs (357) and to slap their faces (360 f., cf. 362). The dialogue is spirited, and the language implies the possibility of personal contact:² ἦν προσφέρῃ τὴν χεῖρά τις (359); θενῶν (364); ἄπτου τῷ δακτύλῳ (365); ἦν σποδῶ τοῖς κονδύλοις (366); εἰ τῇδ' ὡς ἔχω τῇ λαμπάδι σταθεύσω (376); ἔμπρησον αὐτῆς τὰς κόμας (381). At its close the women actually douse the men with the contents of their pitchers.³

¹ See p. 176, note.

² What is here threatened is actually done further on in the play. Cf. 635, 657, 681, 705.

³ The course of the action shows that the scholiast on 321 is wrong in supposing that the women are on the 'stage,' the old men below in the orchestra. πέτου, πέτου: Νῦν ἐστὶν ἡμιχόριον τὸ λέγον ἐκ γυναικῶν εἰσερχομένων ἀνωθεν, ἵνα καὶ τὸ

The chorus of twenty-four, then, are all on the stage, if there is a stage, at the moment of the entrance of the Magistrate at 387. Here they remain. But at 476 ff. occur a song and a dance of the old men, and at 541 ff. the corresponding song and dance of the women. That this lyric strophe and antistrophe were accompanied by a dance is clear from the language in 541, *ἐγωγε γὰρ ἂν οὔποτε κάμοιμ' ἂν ὀρχουμένην*.

Here then is an impossible situation, a dance movement executed on a shallow 'stage,' and that already overcrowded. (See below, p. 191 f.)

It should be added that no intimation is given in what follows that the chorus descend from the 'stage.' But the four lyric numbers which begin at 614 are clearly orchestric.

2. An impossible situation, similar to the above but even more convincing, occurs at the close of the play.

Athenians and Laconians have yielded to the women (1178 ff.). Lysistrata has conducted the men within the gates of the Acropolis, where they have feasted and given one another pledges. Each man is to take his wife and hie away homeward (1182 ff.). The feasters are announced, *ὥς ἤδη γε χωροῦσ' ἐνδοθεν* (1241), and appear, men and women together, as a supplementary chorus of twenty-four, consisting of a semichorus of six Laconian men and six Laconian women, and another semichorus of six Athenian men and six Athenian women. Immediately on their appearance through the gates of the Acropolis the lyric movement begins (1247). That the songs were accompanied by dances is clear. Cf. *διποδιάξω* (1243), *ὀρχουμένους* (1246), *ὀρχησάμενοι* (1277), *πρόσαγε χορόν, ἐπάγαγε χάριτας* (1279), *αἴρεσθ' ἄνω ἰαί* (1292), *ὦ εἰα κοῦφα πάλλων* (1304), *ποδοῖν τε πᾶδη* (1317).

In the two situations just described the height of the 'stage' is a matter of no special importance. The argument rests on its extreme shallowness, according to Vitruvius and according to the actual remains of proscenia found at Epidaurus, Assos, Oropus, and elsewhere. How extremely shallow it was is worthy of special attention.

ὕδωρ αὐτῶν καταχέωσιν ἄνωθεν. τὸ δὲ ἄλλο ἡμιχόριον ἐξ ἀνδρῶν κάτωθεν ἐπερχομένων ταῖς ἐν τῇ ἀκροπόλει εἰς πολιορκίαν. The scholiast's imagination was caught by the dousing scene at 381 ff. He wished to get the effect of height when the women soused the men.

The 'stage' in the theatre at Epidaurus was eight feet deep ; that is, this was the distance from the entablature of the proscenium to the wall of the main building.¹ The later stone proscenium in the theatre at Athens, which was probably erected just where the earlier temporary wooden proscenium had stood, was no further than this from the main building. But there was not actually even this amount of space for the movements of the actors. How it was narrowed had better be explained in the language of those who believe that the proscenium was in fact the front wall of the 'stage' on which the actors stood. Mr. Haigh says : "The upper portion of the painted scene represented merely the sky, and was probably the same in all dramas. The lower portion was separable from the upper, and on it was delineated the building or landscape which the particular play required. This lower portion of the scene must have stood some small distance in front of the upper portion. It is impossible that the whole scene should have been in one piece, and have ascended in a straight line from the bottom to the top of the stage. If this had been the case, there would have been no room for the narrow ledge or platform, which Pollux calls the 'distegia.'² The distegia was a contrivance which enabled actors to take their stand upon the roof of a palace or private house. . . . In the *Acharnians*, the wife of Dicaeopolis views the procession from the roof of the house. At the commencement of the *Wasps* Bdelycleon is seen sleeping upon the roof, and his father Philocleon tries to escape through the chimney. At the end of the *Clouds* Strepsiades climbs up by a ladder to the roof of the phrontisterion, in order to set it on fire. The distegia must also have been used in such scenes as that . . . in which *Lysistrata* and *Myrrina* are seen upon the battlements of the Acropolis.³ It follows from these examples that there must have been room enough between the top of the palace or other building, and the surface of the scene behind it, to allow a narrow ledge or platform to be inserted. . . . The upper portion [of the scene] must have been

¹ See above, p. 161.

² Poll. IV. 129, 130: ἡ δὲ διστεγία ποτὲ μὲν ἐν οἴκῳ βασιλείῳ διῆρες δωματίον, οἶον ἀφ' οὗ ἐν Φοινίσσαις ἡ Ἀντιγόνη βλέπει τὸν στρατόν, ποτὲ δὲ καὶ κέραμος, ἀφ' οὗ βάλλουσι τῷ κέραμῳ· ἐν δὲ κωμῳδίᾳ ἀπὸ τῆς διστεγίας πορνοβοσκοί τι κατοπτέουσιν ἢ γράδια ἢ γύναϊα καταβλέπει.

³ Ach. 262, Vesp. 68, 144, Nub. 1485-1503, Lys. 864, 874, 883.

affixed to the permanent wall at the back of the stage. . . . The lower portion . . . would be fastened to a wooden frame a short distance in front of the permanent back-wall. There would thus be room for the erection of the ledge or distegia between the wooden frame and the wall at the back." So too Müller, who is more specific as to the amount of space taken by this extraordinary contrivance: "Indessen ist es eine sehr ansprechende Vermuthung, dass dieselben [die bemalten Vorhänge] nicht unmittelbar an der Hinterwand befestigt wurden, was nach Errichtung reich verzierter steinerner Wände schon des Statuen- und Säulenschmucks wegen nicht möglich gewesen wäre, sondern an einem hölzernen Rahmenwerke, welches jedenfalls so weit von der Hinterwand abstand, dass die Schauspieler zwischen dieser und jenem sich bewegen konnten."¹ The distegia, even at the narrowest, must have occupied two feet. Even then the position of the actor who took his place upon it would have been extremely uncomfortable and precarious. If the distegia occupied two feet of space, the total depth of the 'stage' in the theatres at Epidaurus and Athens was six feet. No dance of a chorus of twenty-four was possible, of course, on a 'stage' of this depth.

IV. *Argument from the Over-crowded 'Stage.'*

Scenes occur in Aristophanes in which the persons introduced are so many in number and the properties brought on are so considerable in amount that the action could not have been properly managed on a 'stage' only six feet in depth. The following instances, selected from many, will serve as illustrations.

1. *Acharnians* 1-203. The play opens with a regular meeting of the Athenian Assembly on the Pnyx. The chorus do not enter until this scene has closed. The following persons are all 'on' at the same time: Dicaeopolis (1 ff.); a herald (43 ff.); the prytanes (40, 56, 167, 173); ordinary ecclesiasts (τὴν ἐκκλησίαν, 56); Amphitheus (45 ff.); policemen (54); ambassadors (61 ff.); Shamartabas (94); two eunuchs (117). The prytanes and ordinary ecclesiasts sit, and

¹ Haigh, *A. T.*, p. 171 ff., Müller, *B.-A.*, p. 117. — On the theory that actors and chorus were on the same level, the 'roof-scenes' and the scenes corresponding to these took place on top of the proscenium. This would give a 'distegia' eight feet deep.

wooden benches are provided (25, 42, 59, 123). It is impossible to say how many 'mutae personae' were brought on to represent the prytanes, ecclesiasts, and policemen, but the indications are that the number was considerable. Dicaeopolis speaking of the prytanes uses the words *ἄθροι καταρρέοντες* (26), a natural indication of what is presently to happen; when the prytanes come in they crowd and jostle one another in their struggle for a front seat (24, 42); the herald's order is, *πάριτ' ἐς τὸ πρόσθεν, πάριτε* (43 f.), language which suggests the press of a crowd whose numbers make it difficult for them to get to their places.

When Amphitheus, the ambassadors, Shamartabas, and the two eunuchs have retired, Theorus (134) and the Odomanti (155) are introduced. The latter are spoken of as *μαχιμώτατον Θρακῶν ἔθνος* (153) and as *Ὀδομαντῶν στρατός* (156, cf. 149-152); it is said of them *καταπελτάσονται τὴν Βοιωτίαν ὅλην* (160).

In this part of the scene from thirty to fifty persons must have been introduced, and benches must have been provided for half of them. It is worthy of note, further, that a row occurs between Dicaeopolis and the Odomanti (163-168). To 'set' such a scene as this on a 'stage' so shallow would be extremely difficult. On the other hand, to reduce the number of the prytanes, ecclesiasts, policemen, and Odomanti to a handful is without justification. No good reason can be given for supposing that the Greeks relinquished the realistic effect of numbers in their dramatic representations. The general largeness of these representations would suggest the contrary. Our undoubted disposition to make the number of the 'dramatis personae' small results from the necessity which belief in the existence of a 'stage' has imposed. But in some scenes in Aristophanes the number of persons introduced is very great and cannot be reduced arbitrarily by any possible device. Two such scenes follow.

2. Pax 301-728. The scene describes the recovery of Peace from the *ἄντρον* in which she has been buried by War. The chorus are a part of the action. The passages which prove that all of the action takes place on the same level, contrary to the view of some of the commentators, are quoted on p. 174.

The following are participants: Trygaeus (309 ff.); Hermes (362 ff.); the chorus of twenty-four Attic farmers (301 ff.); representatives of other Greek states who come in with the chorus and

assist in the recovery of Peace, as Boeotians (466), Argives (475, 493), Laconians (478), Megarians (481, 500). These all actively assist in hauling Peace from the *ἄντρον* (cf. page 175, note). Further, when the great wooden statue is brought to light, two 'mutae personae' appear with it, Theoria and Opora.

The list of *dramatis personae* is lacking in R, but is found in V. The chorus are there designated as *Χορὸς γεωργῶν Ἀθμονέων* (cf. 190.) That they are farmers can be proved on the internal evidence furnished by the play. They are so called in 508, 511, 589, 603. That the Boeotians, Argives, Laconians, and Megarians who take part in the action are not members of the chorus is equally clear. When Trygaeus invokes help (296-298), he calls upon others besides farmers:

ἀλλ' ὦ γεωργοὶ κᾶμποροι καὶ τέκτονες
καὶ δημιουργοὶ καὶ μέτοικοι καὶ ξένοι
καὶ νησιῶται, δεῦρ' ἴτ' ὦ πάντες λεῶ.

Further on, workers in wood and smiths are specially named (479, 480). When the chorus enter, accompanied by the representatives of other nationalities, their exhortation is ὦ Πανέλληνες βοηθήσωμεν (302). These supplementary persons are finally excluded from the action, and the chorus of farmers alone pull on the ropes and bring the statue into view (508, 511). The supplementary persons are referred to in 538 ff., where the reference cannot be to the spectators, as verses 543 ff. prove. Finally the reference in 730 is pretty certainly to these 'followers' of the chorus, who at this point, when the parabasis is about to begin, take the implements (*σκεύη*, 729) and withdraw.¹

That so great a number of persons could have been thus vigorously engaged on a 'stage' only six feet in depth is not conceivable. Provision, further, would have to be made for the stones that before the action began were heaped over the *ἄντρον* (225, 361, 427), for the statue of Peace, which was so colossal that it provoked the ridicule

¹ So Richter on 731: "τοῖς ἀκολουθοῖς. Sunt παραχορηγήματα κωφά, quae una cum choro prodierant a Trygaeo conclamata. Quorum numerus non definitus ac certus videtur fuisse, sed quot choreutas tot quasi παραχορευτὰς fuisse verisimile est."

of the poet's contemporaries,¹ and for the tools and ropes (299, 307, 426, 437, 458, 552, 566 f., 729).

It is instructive to see how self-imposed conditions have been ignored by the commentators and writers on scenic action in dealing with this scene. These conditions are a 'stage' six feet in depth and a 'distegia' two feet in depth.² Mr. Green places Trygaeus and Hermes on "the upper balcony, or pluteum" (the 'distegia'). Here the action is carried on till verse 728, when Trygaeus descends by a back staircase. Here too is the mouth of the cave, and here the goddess Peace ("a colossal image") and Opora and Theoria appear. The chorus, however, mount no higher than the 'stage.' From this they throw ropes up to Trygaeus and Hermes, who attach them to the image in the cave, pass them over pulleys, and let down the ends to the chorus. This is practically the view also of Schönborn, but he notes that the command of Hermes in 426, 427, ἀλλὰ ταῖς ἄμαις εἰσιόντες ὡς τάχιστα τοὺς λίθους ἀφέλκετε, really means that the chorus are to ascend to the upper level above the 'stage,' entering (εἰσιόντες) the main scene and so coming aloft. They get as far as the stage, where they are stopped by Trygaeus, and there they remain. Kanngiesser actually brings the chorus upon the διστεγία and has them dance there!

3. Lysistrata 387-613. The scene relates the contest of the Magistrate and his policemen with Lysistrata and her attendant women. It introduces: the chorus; the magistrate (387 ff.); policemen (424-430, 433 f., 437 f., 441 f., 445, 449, 451, 455, 462); Lysistrata (430 ff.); the First Woman (439 f.); the Second Woman (443 f.); the Third Woman (447 f.); a crowd of women from the Acropolis (456 ff.).

The proof that the chorus are on the 'stage' at this point is given on p. 185 f. The services of four different policemen are called into requisition, but the number of policemen present was probably greater.³ These four struggle with individual women.

¹ Scholiast on Plat. Apol. 19 c: κωμωδεῖται δέ, ὅτι καὶ τὸ τῆς εἰρήνης κολοσσικὸν ἐξῆρεν ἄγαλμα. Εὐπολὶς Αὐτολύκῳ, Πλάτων Νίκαις.

² See p. 187 f.

³ The words ἐπιέλοιφ' ὁ τοξότης in 449 probably mean "My peeler has the worst of it" (meaning the one last engaged), not "I have no more policemen left," as Dobree and Dindorf think. Why Lysistrata says τέτταρες λόχοι in 453 is explained by the scholiast: τοῦτο δέ φησιν ὅτι καὶ παρὰ Λακεδαιμονίοις τέσσαρες ὑπάρχουσι λόχοι, οἷς κέχρηται ὁ βασιλεὺς.

When they are worsted, the magistrate rallies his whole squad against Lysistrata and the three other women, ὁμόσε χωρῶμεν αὐταῖς ὦ Σκύθαι ξυνταξάμενοι (451 f.). Overcome by numbers, Lysistrata calls, not on the semichorus of women, but on the women within the Acropolis for help, and these come rushing forth (456 ff.) :

“Forth to the fray, dear sisters, bold allies!
O egg-and-seed-and-potherb-market-girls,
O garlic-selling-barmaid-baking-girls,
Charge to the rescue, smack and whack, and thwack them,
Slang them, I say: show them what jades ye be.
Fall back! retire! forbear to strip the slain.”¹

This is lively action for so narrow a ‘stage,’ with a great number of persons ‘on.’ It is difficult, further, to see how the injunction ἐπανάχωρεῖτε (461) could have been an appropriate order on such a ‘stage.’

V. *Argument from Probability.*

1. The chorus in comedy frequently engage in dialogue with the actors in a very familiar manner. When these scenes are continued to any length, the situation is intolerably awkward, on the supposition that the chorus are in the orchestra and the actors above the proscaenium. The chorus would be in the position of a person calling out to another at a second-story window.² Comparison in the following typical scenes of the actual situation as conceived by Aristophanes with the situation imposed by the Vitruvian stage will show the improbability that the poet was writing to meet the conditions imposed by such a stage. In the *Acharnians*, in a long scene (280–392) in which the dialogue is exclusively between one actor and the chorus, the chorus come out of hiding, catch Dicaeopolis before his house, and are about to stone him to death. The chorus threaten and then plead, Dicaeopolis pleads and then threatens. Cf. further the lan-

¹ From Mr. Rogers’s translation of the play.

² “Denn da, wie Vitruv lehrt und das Theater zu Epidauros bestätigt, das Logeion sich über die Orchestra um 10 bis 12 Fuss erhob, so würde bei der Annahme, dass der Chor auf dem ebenen Boden der Orchestra stand, zunächst die Ungereimtheit entstehen, dass der Chor nur etwa bis zur halben Höhe des Logeions hinangeragt und bei seinem Gesprächen mit den Schauspielern wie aus einem Keller zu diesen hinauf gesprochen hätte.” Müller, *B.-A.*, p. 128. Müller is here arguing for the supplementary stage for the chorus. See p. 160.

guage in 291, δύνασαι πρὸς ἔμ' ἀποβλέπειν. In the Wasps (316-394) Philocleon is at the window of the house, and concerts with the chorus a plan of escape.¹ In the Peace (301-361) Trygaeus pleads earnestly with the chorus to keep quiet. In the Birds (801-850) Peithetaerus, Euelpides, and the chorus arrange their plans in the most friendly and intimate manner.² In the Knights (1111-1150) Demus and the chorus sing to one another. It seems improbable in scenes such as these that the barrier of a high stage separated chorus from actors. What was probably the actual situation is illustrated in the Plutus (253-321), where Carion and the chorus are in the orchestra together, whether there was a stage or not.

2. There is great difference of opinion as to the extent to which the device for exposing an interior, called the ἐκκύκλημα, was actually employed in the Greek dramas now extant.³

Haigh describes the eccyclema as follows: "It was a small wooden platform, rolling upon wheels, and was kept inside the stage-buildings.

¹ Assuming the house to have been of one story (the fact generally for Athenian houses in Aristophanes's time), Philocleon is still twenty feet above the floor of the orchestra, if there was a 'stage.' From this altitude, he begins to warble his plaintive strain to the chorus! It is improbable, moreover, that the son could have been seen by the chorus from the place where they stood in the orchestra; but still the old man points him out to them, using the deictic οὔτοσί (337). Cf. Thes. 1171, where the *chorus*, in conversation with Euripides, point to the policeman who lies asleep in front of the main scene. Cf. also Vesp. 1208 ff., where Philocleon reclines; Eq. 1214 ff., where the chests are examined; and Ach. 989, where the feathers are thrown out of doors. It is doubtful in these cases and in Eq. 98 whether even the first rows of the spectators would have had an adequate view of what was going on. With the use of the pronoun mentioned above cf. Ach. 607-614 (note τῶνδ'), where Dicaeopolis addresses members of the chorus in a confidential manner.—The use of the word παρίστημι also in two places in Aristophanes, in application to the chorus, is worthy of note, τοὺς δ' αὖ χορευτὰς ἡλιθίους παρεστάναι (Ach. 443), and ὑμεῖς θ' ὄσαι παρέστατ' ἐπὶ ταῖσιν θύραις (Eccl. 1114). It seems highly improbable that language like this could have been used of persons standing ten or twelve feet lower than the speaker.

² See p. 199, note 1.

³ See Müller, *B.-A.*, pp. 142-148, with the notes, where full references are given both to ancient and modern authorities. Neckel (*Das Ekkyklema*, Friedland, 1890) denies its use by Aeschylus and Sophocles. In comedy, he says, it was used only for purposes of parody. Neckel represents the extreme conservative view as against O. Müller, Albert Müller, and many others.

When it was required to be used, one of the doors in the background was thrown open, and it was rolled forward on to the stage. Upon it was arranged a group of figures, representing in a sort of tableau the deed or occurrence which had just taken place inside the building." So practically Müller and Oehmichen, who add that, although the eccyclema was narrow, since its width was determined by the breadth of the door through which it was rolled out, it was still so long that its surface furnished sufficient sitting accommodation, in the Eumenides, for the entire chorus, with Orestes in their midst.¹ If the Eumenides was brought out on the narrow Vitruvian stage, the use of the eccyclema in the scene mentioned must have involved the choreutae and the actor who played the part of Orestes in grave danger to life and limb.²

That the eccyclema was a part of the machinery of the theatre in the time of Aristophanes is not a matter of doubt. Its use is announced in two scenes, and is referred to unequivocally in a third, and it must have been brought into requisition in other scenes where interiors had to be presented. We may dismiss from consideration the instances where it has been thought by learned men that resort must have been had to it, but in which its use may fairly be regarded as doubtful.³ The following remain.

In the Acharnians, when Dicaeopolis is about to plead his cause before the chorus, he desires to present himself to them clad in the dress of the true Euripidean hero. Euripides's valet refuses to call his master out of doors. Dicaeopolis, standing before the house, himself invokes the poet to come forth. The answer is :

ΕΥΡΙΠΙΔΗΣ.

ἀλλ' οὐ σχολή.

ΔΙΚΑΙΟΠΟΛΙΣ.

ἀλλ' ἐκκυκλήθητ'.

¹ Haigh, *A. T.*, p. 186; Müller, *B.-A.*, p. 146⁴; Oehmichen, *Bühnenwesen*, p. 243.

² See Dörpfeld in *Berliner Philol. Woch.*, 29 Nov. 1890, p. 1537.

³ Nub. in init. (see Schönborn, p. 345, and Niejahr, *Quaestiones Arist. Scaen.*, p. 37); Nub. 184 (see the scholiast and O. Müller, *Kleine Schriften*, I. p. 538); Eq. 1249 (see O. Müller, *Kl. Sch.*, I. p. 537, and Schönborn, p. 316, note); Eq. 1326 (see Niejahr, p. 32); Vesp. in init. (see Schönborn, p. 325); Thes. 277 (see the scholiast).

ΕΥΡΙΠΙΔΗΣ.

ἀλλ' ἀδύνατον.

ΔΙΚΑΙΟΠΟΛΙΣ.

ἀλλ' ὁμως.

ΕΥΡΙΠΙΔΗΣ.

ἀλλ' ἐκκυκλήσομαι • καταβαίνειν δ' οὐ σχολή.

Ach. 407-409.

Euripides appears, of course, by means of the eccyclema,¹ seated on some sort of an elevation. He has about him, in great amount, the paraphernalia of his art, τὰ ῥάκι' ἐκ τραγωδίας, ἐσθῆτ' ἐλεεινήν (412, 413). On the platform by him is the ragged dress of Oeneus, of Phoenix, of Philoctetes, of Bellerophon, of Telephus, of Thyestes, of Ino. He bestows upon Dicaeopolis from his store the dress of Telephus, his cap, a staff, basket, cup, potlet, and stale garden stuff. The scene ends with the indignant command of the poet (479),

ἀνὴρ ὑβρίζει • κλῆε πηκτὰ δωμάτων,

when the eccyclema is rolled in and the door is closed.

A similar scene occurs in the Thesmophoriazusae 95-265, where the significance of the words οὐκκυκλούμενος (96), εἴσω τις . . . μ' ἐσκυκλῆσάτω (265) is certain. The effeminate Agathon has about him on the platform a great amount of properties; on it is a couch (261) and behind it is sufficient free space to permit an attendant to enter the house (see 238).

In these two scenes the use of terms makes it certain that the eccyclema was brought into requisition.² Its use is equally certain in the kitchen-scene near the close of the Acharnians (1003-1096). The main scene represents the house of Dicaeopolis at the centre, that of Euripides on the one side of this, and that of Lamachus on the other. The entire space is thus occupied. The kitchen-scene represents an interior in the house of Dicaeopolis. When the scene closes, his order is (1096), σύγκληε, καὶ δεῖπνόν τις ἐνσκευαζέτω. His dinner-box is then packed *outside* of the house. The scene introduces on the platform Dicaeopolis as *chef*, and servants, both men and women (1003). They braze and roast meats (1005) and weave

¹ See the scholiast on 408.

² See also the metaphorical reference to the eccyclema in Vesp. 1475.

chaplets (1006). There are, of course, braziers (1014). The scene is full of life and movement.¹

It is noteworthy that in no one of these three scenes an orchestric movement occurs. All the space needed for the eccyclema on the floor of the orchestra is at the command of the playwright. It is certainly more probable that the machine was rolled out on the floor of the orchestra than on the narrow space which the roof of the proscenium would have afforded.

3. Passages occur in Aristophanes in which the distribution of the parts and the action are in great confusion in the texts, but which are immediately free of difficulties if we assume that there was no stage and that the chorus had easy access to the main scene. A typical case is *Lys.* 1216 ff.

On the assumption of a stage, it is impossible to say in this passage to whom *ὑμεῖς* in 1217 refers. To the "spectatores," Blaydes says. But the question addressed to them is, *τί κάθησθε; μὲν ἐγὼ τῇ λαμπάδι ὑμᾶς κατακαύσω*; Bergler says: "Servus, qui est janitor, quosdam vocat, ut sibi sint adjutores in abigendis iis, qui intrare volunt." Dindorf interprets: "Atheniensis minatur plebeculae, non constat quot personis representatae, quam chorus invitaverat, vv. 1209-1215." Blaydes introduces in this closing scene no fewer than five speaking persons besides the chorus, two of whom are pure inventions; Dindorf introduces four. Meineke's conception of the action, again, is altogether different from that of Blaydes, Bergler, or Dindorf. The editors need not be cited further. The passage is in great confusion.

All difficulties disappear, if we assume that the main scene opens directly upon the orchestra without the intervention of a stage. On this supposition, moreover, we need not depart from the tradition of the codices in the distribution of the parts. Only two speaking persons are introduced besides the chorus and *Lysistrata*,—a servant (*θεράπων*) who precedes the revellers with lighted torch, who has verses 1216-1220, 1222-1224, 1239, 1240, and an Athenian who has been one of the feasters, who has 1225-1227. The *chorus* have 1221, 1228-1238, and 1241.

¹ There are two other kitchen-scenes in Aristophanes, in which also the eccyclema was probably brought into use, *Pax* 1191 ff., *Av.* 1579 ff.

The action, then, is as follows. The servant, coming from the feast with torch alight, says, inside the door,¹ to the door-keeper, "Open the door! Get out of the way, won't you?" The door opens, and he sees the chorus, who after the completion of their lyric number have grouped themselves about the doorway, and says, "What are *you* sitting here for? You wouldn't like to have me set you afire with my torch, eh? Nay, 'tis a vulgar trick, I won't do it. Still if it must be done, to please you" (with a nod to the audience), "I'll undertake this task as well." The chorus, with comic recognition of the situation, answer, "And we, with you, will undertake the task," that is, they are ready to be made victims, for the pleasure of the spectators. The scene continues, in Mr. Rogers's inimitable translation:

SERVANT. "Hang you, be off! What are you at? You'll catch it.
Come, come, begone; that these Laconians here,
The banquet ended, may depart in peace.

(One of the banqueters comes out.)

ATHENIAN. Well, if I ever saw a feast like this!
What cheery fellows those Laconians were,
And we were wondrous witty in our cups.

CHORUS. Ay, ay, 'tis when we're sober, we're so daft.
Now if the state would take a friend's advice,
'Twould make its envoys always all get drunk.
When we go dry to Sparta, all our aim
Is just to see what mischief we can do.
We don't hear aught they say; and we infer
A heap of things they never said at all.
Then we bring home all sorts of differing tales.
Now everything gives pleasure: if a man,
When he should sing Cleitagora, strike up
With Telamon's song, we'd clap him on the back,
And say 'twas excellent; ay, and swear it too.

(The chorus again crowd about the doorway.)

¹ Cf. the entry of Xanthias, Vesp. 835, who is muttering to himself as he comes in, and particularly Vesp. 1482 ff., which furnishes a singularly parallel case to the one under consideration.

SERVANT. Why, bless the fellows, here they come again,
Crowding along. Be off, you scoundrels, will you?

CHORUS. By Zeus, we must: the guests are coming out."

The chorus hereupon fall back, at each side of the doorway, and the two supplementary semichoruses appear, with Lysistrata, preceded by their leaders. In precisely the same manner the chorus fall back at the close of the Wasps (1516, 1517), to give the dancers space.

In this and similar passages that interpretation of the action would seem to be probable which solves the difficulties of the scenic situation.

The universal belief in the existence of a stage in the time of Aristophanes has introduced grave errors into the text of the poet's plays and into their interpretation. Scholars have been forced to assume that the chorus were not an intimate part of the action, and have thought of the chorus as a compact body, moving throughout the play, with some inevitable exceptions, in stiff military order and with that military precision with which they did, doubtless, generally enter the orchestra.¹ But almost any one of the plays will furnish scenes that contradict both assumptions.

From the very plot of the play, if we may use this word which has special modern connotations in application to the Greek drama, we should expect to find the chorus engaging intimately in the action. In the Knights they come in with a rush, in answer to an earnest appeal for help (242 ff.), to bear aid to Οἰκέτης A and Οἰκέτης B, and are throughout the play the relentless and *active* opponents of the Paphlagonian. When Agoracritus leaves to encounter Cleon in the Senate, the chorus equip him with their own hands for the fight (490 ff.). In the Wasps they actually fight hand to hand with Bdelycleon and Xanthias in defence of Philocleon (403 ff.); and when the truce occurs are made the arbiters (521) in the following discussion. In the Peace they are the direct agents by which the

¹ Haigh is very bold (*A. T.*, p. 268): "Except on rare occasions the dramatic choruses were drawn up in forms of military regularity, both on their first entrance, and during the progress of the play. They presented a perfectly symmetrical appearance in the orchestra." Müller is more cautious (*B.-A.*, p. 212): "Ueber die Stellungen, welche der Chor nach seiner Ankunft auf der Thymele einnahm, sind wir bei dem Mangel eingehender Nachrichten fast ganz auf Vermuthungen angewiesen."

main purpose of the plot of the play is accomplished, and work shoulder to shoulder with Trygaeus and Hermes (427 ff.). Even in the *Plutus*, which was written at a time when the importance of the chorus in the drama was beginning to wane, they are summoned to receive their share in the blessings which *Plutus* is to bestow (223 ff.), and actually make their entrance into the orchestra in company with one of the actors (253 ff.). In those plays, moreover, where they are at first in opposition to the protagonist, they become reconciled and afterwards give him hearty support. So in the *Acharnians* (626 f., 929 ff., 1228, 1230) and in the *Birds* (627 ff., 1189 ff., 1330 ff., 1720 ff.).¹ In such plays as the *Clouds* and *Frogs* the chorus are not so intimately connected with the action as in other plays, first because the purpose of the play forbade it, and secondly because of the peculiar character of the chorus; but the interlocutory scenes in each (*e.g.* *Nub.* 427 ff., *Ran.* 431 ff.) clearly show how intimate the relation of actors and chorus was felt to be.

In two of the comedies of Aristophanes the relation of the chorus to the actors is strikingly intimate,—they constitute with them members of an assembly. In the *Ecclesiazusae*, first *Praxagora* enters, then the chorus (30 f.), whose leader speaks here and at 43 ff.,² then *Praxagora's* neighbour (35 ff.), then seven other women who are

¹ Even the codices are frequently in error in the ascription of the parts. In the scene in the *Birds* (801 ff.) where the great City in the Air is given a name and its guardian god selected, the internal evidence makes it clear that the chorus had their part. In this scene the chorus question, *Peithetaerus* answers, *Euelpides* is foil. Verses 809 (first half), 812, 817 (first half), 820, 826, 827, 832, belong therefore to the chorus. Koch, with his well-known acumen, saw this; *Meineke*, less clearly.

Many passages which have caused great perplexity might be cited which become easy of interpretation if we reject the theory of a stage. If the theory that there was no stage be accepted, the comedies of Aristophanes in particular will need careful and thorough-going revision.

² The codices do not recognize the presence of the chorus till 285, but then only N, it should be observed. R has the lineola and B Γ are silent. The ascription of the parts in this play in the codices is notoriously uncertain. Of the recent editors, *Meineke*, *Bergk*, *von Velsen*, from internal evidence, recognize the presence of the chorus at 30. Even *Blaydes*, who follows A N in giving 30, 31 to one of the women, quotes with approval (p. 209 of his edition) *Dindorf's* suggestion, who in speaking of the woman to whom 30, 31 are assigned says, "quae fortasse chori κορυφαία fuerit."

named, then *ἑτεραι πολλὰὶ πάνυ γυναῖκες* (53 f.). They seat themselves (57, cf. 130, 144, 152, 169), and Praxagora drills them in the part that they are presently to play in the assembly on the Pnyx. They go off together, Praxagora and the other women first, the chorus following (285) with a quick orchestric movement (289-310). The chorus in this scene are in their function undistinguishable from the actors and mutes, except at the very close.¹ In the Thesmophoriazusae the relation of chorus to actors is still more intimate than in the scene just mentioned, but still the chorus here better maintain their lyric and orchestric function. They constitute, in fact, the meeting, and represent the commons to whom the orators address themselves (384, 455, 466, cf. 533, 540). The orators are the First Woman (Micca, 380, 760), the Second Woman, who presently retires (458), and Mnesilochus. Philiste, a friend of Micca, is named (568), and Micca has the aid of her slave woman (728, 739, 754). Besides these, the nurse is present with the baby (608, 609). How many others were present with the speakers (cf. *τὰς ἄλλας*, 607) is uncertain, but probably the number of those introduced in addition to the chorus was small. This supposition accords with the economy of the play, since the chorus appear prominently as such, and since the meeting is presently broken up by the discovery of Mnesilochus and is merged into the general action. The presence of a large number of mutes would be both unnecessary and disturbing. But this prominence of the chorus as central figures in the action makes the intimacy of their relation to the actors only the more prominent. When the herald proclaims that prayer is to be made to the gods (295, 310), the chorus answer (312 ff.) and offer the prayer. (Cf. also 332, 351 with 352 ff.) When the first speaker is about to begin, the chorus say, "Silence, silence! Give attention. She's clearing her throat, just as the orators do. Belike she'll speak at length" (381 f.). The chorus express approval or disapproval of the views of the speakers (434 ff., 459 ff., 520 ff.). When Cleisthenes enters, the chorus take up the dialogue in the most familiar manner (582 ff.).²

¹ This is, of course, a scene which could not have been acted on the Vitruvian stage (cf. the argument in IV., p. 188 ff.), and it confirms the view advanced on p. 182.

² The action in this scene of the Thesmophoriazusae was managed as follows. The background is the Thesmophorium (278). Euripides, Mnesilochus (dressed

The chorus, then, were an intimate part of the action. No less certain is it that the chorus did not maintain a stiff military formation during the entire course of the action of the play. In the first place, the instances are not rare in comedy where they certainly broke rank and file. Cf. *Vesp.* 415-462; *Pax* 458-519, 970-972, and 1305-1315; *Lys.* 306-318 and 1216 ff.; *Thes.* 730-738; *Eccl.* 30-284. When, further, we remember how intimately they were associated with the action of the play, it seems somewhat absurd, especially in comedy, to keep them standing bolt-upright and stock-still, in military order, in long scenes where they have no orchestric movement. Cf. for example the close of the scene that precedes the parabasis in the *Knights* (409-497, note especially 490 ff.¹) or a scene that follows in the same play (843-972, note especially 921²). Still, when we recall the origin of the dramatic chorus, and observe the frequency of orchestric movements in comedy, we realize that the function of the chorus was different from that of the actor. If we follow the indications given in the plays, we shall suppose that the chorus could break rank and file on occasion in a manner which did not seem unnatural to the spectators, and that at other times, when not dancing, they were generally grouped in semichoruses on each side of the main action. The division of the chorus into semichoruses is generally recognized in the *Acharnians* (557 ff.) and in the *Lysistrata* (254 ff. and 1247 ff.). So in *R* in the *Ecclesiazusae* (1263 ff.). It is noteworthy that von Velsen, an editor of great critical acumen, has divided the chorus into semichoruses also in the *Thesmophoriazusae*, *Frogs*, and throughout the *Ecclesiazusae*.³ The supposition

as a woman), and Thratta appear at the right (277 ff.). Euripides leaves as he came (279), Mnesilochus seats himself, in a convenient place, between the wings in front of the proscenium (292), and the maid retires (293). The herald, chorus, and other women enter at the right (295 ff.). The latter also take their seats (cf. 384) between the wings, and here they stand when addressing the assembly, that is, the chorus, who occupy the orchestra. — This scene also could not have been acted on the Vitruvian stage, and it confirms the view advanced on p. 177.

¹ This passage is commented on, pp. 173, 174.

² This passage is commented on, p. 174.

³ Von Velsen edited the text of these three plays in 1883, 1881, 1883 respectively; that of the *Knights*, in which he does not recognize the semichorus, in 1869. He edited the text of the *Plutus* in 1881, but the omission of choruses in

suggested above completely meets the objection that if the actors played on the same level with the chorus, the chorus obscured them from view. Scenes such as Eq. 1151-1262, Vesp. 1122-1264, and Ran. 830 ff. can thus be perfectly managed. Any one who has sat in the theatre at Athens and looked down into the great space of the orchestra cannot doubt that even the details of the action were clearly seen. The performance was in broad daylight and in the open air. Dörpfeld, whose careful study of the theatre of Dionysus at Athens gives his words great weight, states the facts cogently.

“Aber der Chor verdeckte die Schauspieler keineswegs: er war gewöhnlich in zwei Halbchöre geteilt, welche sich nicht unmittelbar vor den Schauspielern, sondern seitwärts aufstellten; er war nur klein im Verhältniss zu der grossen Fläche der Orchestra, auf welcher gespielt wurde; er war durch einfachere Tracht wohl unterschieden von dem Schauspieler, welcher durch Kleidung und Kothurn [in tragedy] als Hauptperson leicht kenntlich war; und schliesslich dürfen wir nicht vergessen, dass schon die unterste Sitzreihe vielfach etwas über dem Fussboden der Orchestra liegt, und dass die Bewegungen der Spielenden, je höher man sitzt, um so mehr von oben, also im Grundriss, gesehen werden. Obwohl in unsern modernen Theatern ein grosser Teil des Publikums tiefer sitzt als die Bühne, scheut man sich nicht, sehr viele Nebenpersonen auftreten zu lassen, durch welche oft genug die Hauptpersonen wenigstens für einen Teil der Zuschauer verdeckt werden.”¹

The arguments presented in this paper have been in the main negative and destructive. I have endeavoured to show that the comedies of Aristophanes could not have been played on the Vitruvian stage. It would be unfortunate to close the discussion without leaving a positive impression. The ease with which, on the assumption that actors and chorus were on a common level and that there was not the barrier of a ‘stage’ between them, any comedy can be ‘set’ is one of the strongest arguments in support of the proposition that in the time of Aristophanes the ‘stage’ did not exist. The play

the *Plutus* throws it out of the consideration. — Von Velsen was not influenced, of course, in his conclusions by the consideration that there was no ‘stage’ in the time of Aristophanes.

¹ *Berliner Philol. Woch.*, 12 April, 1890, p. 470.

that gives the greatest trouble on the old theory is the *Lysistrata*. I shall, therefore, close this paper by indicating in broad outline what I conceive the course of the action in this play to have been.

We have before us the temporary wooden proscenium on which the scenery was hung, the big circular orchestra, and the two broad parodoi.

The play falls into two acts. The scene of each is Athens. The time is daybreak.

In the first act, the special scene represents the house of the chief person of the play, *Lysistrata*, at the centre. At the right or left of centre is the house of *Calonice*.

At the beginning of the play *Lysistrata* enters from her house, with an attendant.¹ *Calonice* enters from her house at 5. Women enter at the left² at 65, 66, among whom is *Myrrhina*. *Lampito* enters at the left at 77 with other Laconian women, and is followed by a young woman from Boeotia (85 f.) and a girl from Corinth (90 f.). *Lysistrata's* attendant enters her mistress's house at 199, and returns with a cylix and stamnion. *Lampito* retires at the left alone at 244. At 253 all the other women troop off at the right to the Acropolis.

The scene changes. The scene in the second act represents the Propylaea of the Acropolis.

The semichorus of men enter at the right at 254, carrying logs of wood and a pot containing fire. Their movements are in the orchestra until 306, when they turn to the main scene between the wings, put down their logs, and light their torches.³ The semichorus of women also enter at the right at 319. They too execute a dance, and, this concluded, at 350 discover the men, who now return to the open space of the orchestra. The two semichoruses face one another.⁴ The Magistrate enters at the right at 387 attended by policemen. He takes his place at centre with the semichoruses grouped in front of him at each side. He is in full view of the spectators. After the conclusion of his bitter denunciation of the women, he sets his men to work with levers on the gates of the Acropolis,

¹ Facetiously called *Σκύθαινα* at 184. See Brunck's note.

² These entrances (right and left) were probably all made through the parodoi. See p. 171, note 2, and p. 183, note 2.

³ See p. 176, note.

⁴ See p. 185.

when they open and Lysistrata appears at 430. The following scene is full of movement.¹ Three women appear from the Acropolis one after the other at 439, 443, 447, to the aid of Lysistrata and of one another. When the policemen charge in a body, other women come pouring out of the Acropolis (456) and there is a general *mêlée*, in which, however, the semichoruses take no part. The Magistrate and policemen are worsted and fall back. The semichorus of men address the Magistrate, the semichorus of women answer, both in iambic rhythm, and then the men execute a short orchestric movement (476-483). The dialogue between Lysistrata and the Magistrate follows. The grouping is effective. At right of centre stand Lysistrata and the women, at left of centre the Magistrate and policemen. The semichoruses are grouped in front of these at each side as interested spectators of the action, of which the audience also have a clear view. The dialogue is broken (541-548) by a short orchestric movement of the semichorus of women, corresponding to the dance of the men mentioned above. Each half of the dialogue practically ends with an anapaestic system (531 ff., 598 ff.). During the first the Magistrate receives a wimple and instruments for spinning; during the second he is equipped with the habiliments of a corpse. The scene finally ends at 613. The Magistrate and policemen retire at the right, Lysistrata and the women within the Acropolis.

The semichoruses bring forward the substitute for the parabasis.

Lysistrata enters from the Acropolis at 706, followed later by three women, who enter respectively at 727, 735, 742.² The four retire within the Acropolis at 780. After antistrophic songs by the semichoruses, Lysistrata appears at 829 on the Acropolis wall; that is, on the top of the proscenium. She is immediately joined by Myrrhina and other women (830). Cinesias is seen at the same time to be approaching at the left below, with a child, and attended. The other women retire from view at 844, and a dialogue ensues between Lysistrata and Cinesias. Lysistrata leaves the wall at 864, where Myrrhina appears at 872. She leaves the wall at 884, and enters through the main scene at 889. The attendant goes off with the

¹ See p. 191 f.

² Verses 760, 761 should be assigned to the First Woman.

child at 908. Myrrhina goes within the Acropolis at 918, 924, 927, 935, 939, 945, returning immediately after each exit at 920, 925, 929, 937, 941, 947 respectively. She makes her exit for good at 951. Cinesias retires at the left at 979. The herald from Sparta enters at the left at 980, the Athenian magistrate at the right at 982. Each retires as he came in, the magistrate at 1012, the herald at 1013. The men and women of the chorus are finally reconciled in a humorous scene full of comic action, ending in a joint dance. Envoys from Sparta enter at the left at 1073, Athenian ambassadors at the right at 1082. Lysistrata enters from the Acropolis at 1107, with a 'muta persona' who represents Reconciliation. All go within the Acropolis at 1188. The united chorus execute a dance which repeats the movement of 1043-1072. The servant enters from the Acropolis at 1216,¹ and one of the Athenian banqueters at 1225. The Laconian and Athenian supplementary semichoruses with Lysistrata appear at 1242. The original chorus is grouped on both sides of the entrance. After the dance movements in which each supplementary semichorus shows its skill, all retire, the Laconians at the left, the Athenians at the right.

¹ See p. 196 ff.

Charles William Peppers,
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१. नमो भगवते वासुदेवाय
 २. नमो भगवते वासुदेवाय
 ३. नमो भगवते वासुदेवाय

TZETZES'S NOTES ON THE *AVES* OF ARISTOPHANES IN CODEX URBINAS 141

BY JOHN WILLIAMS WHITE

CODEX Urbinas Graecus 141 (U) is a paper ms. of the XIV. Cent. in small quarto (0,252 : 0,170), which contains 191 leaves and bears the following title inscribed on a parchment fly-leaf: σοφοκλέους | τραγωδίαε πέντε, | ἀριστοφάνους κωμωδίαε | τέσσαρες, | Sophoclis tragedie quin | que Aristophanis co | medię quatuor.¹

Fol. 78'-191' contain four plays of Aristophanes, the *Plutus*, *Nubes*, *Ranae* and *Aves*, with prolegomena and hypotheses. Preceding the *Plutus*, the first in order of the four plays, is the statement: Τοῦ σοφωτάτου τζέτζου ἐξήγησις εἰς τὸν ἀριστοφάνην.

The *Aves* begins on fol. 174'', towards the bottom of the page, with two hypotheses (Dübner I, Δύο εἰσὶν . . . πεποιημένων, and II, τῆς τῶν ἀθηναίων . . . περὶ τῆς ἀρχῆς).² Over the first of these stands the statement: Ὑπόθεσις ὀρνίθων ἀριστοφάνους γραμματικοῦ [sic]. The second hypothesis ends on fol. 175', and is immediately followed by the note πεποιήται τὰ ὀνόματα κτέ. and the list of dramatis personae.³ This page contains also 18 verses of the text.

¹ *Codices Urbinales Graecos edidit Cosimus Stornajolo*, Romae ex typographeo Vaticano, 1895, p. 267 sqq. A collation of the plays of Aristophanes contained in this ms., made by Zacagni, was used by Küster in his variorum edition (1710). Cf. Praef. p. 2 and 3 f. Von Velsen used the ms. in his constitution of the text of the *Ranae* and *Plutus* (1881). See also Zacher, *Die Handschriften und Classen der Aristophanesscholien* (1888), p. 583 ff. (a reprint from the sixteenth supplementary volume of the *Jahr. f. class. Philologie*, pp. 501-746); Zuretti, *Analecta Aristophanea* (1892), p. 24 and 108 ff.; and Piccolomini, *Nuove Osservazioni sugli Uccelli d' Aristofane*, in the *Studi Italiani di Filologia Classica*, I (1893), p. 443 ff.

I collated the text and notes of the *Aves* in this ms. in the winter of 1900.

² The first hypothesis is rewritten with a few omissions by another hand on fol. 175' sup. This hand appears also in an irrelevant note on fol. 183' sup. (See the facsimile of 183' prefixed to this paper.)

³ As follows: Τὰ του δράματος πρόσωπα: εὐελπίδης· πεισθέταιρος· θεράπων ἔποπος τροχίλος ὀνομαζόμενος ἔποψ· ἀηδὼν· χορὸς ὀρνίθων· κῆρυξ· ἱερεὺς· ποιητὴς· χρησμολόγος· γεωμέτρης· ἐπίσκοπος· ψηφισματοπόλος· ἄγγελος· ἕτερος ἄγγελος· ἱρις· ἕτερος κῆρυξ· πατραλίας· κινήσι διθυραμβοποῖος· πένης συκοφάντης· προμηθεὺς· ποσειδῶν τριβαλλὸς· ἡρακλῆς· οἰκέτης πεισθεταίρου·. Ἀριστοφάνους ὄρνιθες.— The

The text of the *Aves* is written, often with inexact division of the verses, in two columns,¹ with the following exceptions: in one column, vv. 493-521 (179', 179''), 545-647 (180'-181'), 676-775 (181''-182''), 853-856 (183'), 1088-1096 (185'); in three columns, 1476-1493 (188'), 1753-1765 (190'). This disposition of the text affects the position of the notes.

The notes are written by the same hand which copied the text. The most of them are interlinear. An interlinear note may extend across the space between columns; it may begin in the left-hand margin; it may be extended into the right-hand margin; it may be interrupted and be connected by means of a signum with its continuation in the margin.²

The marginal notes are generally written in the exterior margin (Ext.), a smaller number in the interior margin (Int.), a few on the upper (Sup.) and lower (Inf.) margins.³ These notes, for convenience, may be called Scholia, but they do not differ in the nature of their content from many of the interlinear notes.

Scholia are also occasionally written across the page between lines of the text (Pag.).

spaces left in the text for the names of the speakers were never filled in. (In the *Ilutus*, *Nubes* and *Ranae* the names are entered in minium.) The text, therefore, is left without designation of the speaker except before verse 1 (entered in minium) and in the few instances where the first hand entered the name, in black ink, as he copied the text. I have observed the following instances of this: 96 ἔποψ (ante μῶν κτέ.), 228 ἀηδῶν (ante v.), 448 κῆρυξ (ante v.), 646 οἱ δύο (ante ἀμφω δεχόμεθα), 647 οἱ δύο (ante ἴωμεν), 648 οἱ δύο (ante ἀτὰρ κτέ.), 656 ἀνθρώποι (ante v. in marg.), 1204 ἴρις (ante v.), 1572 τριβαλὸς (ante ἔξεις ἀτρέμας).

¹ See the facsimile. On this page the arrangement in two columns is disturbed by inexact division of vv. 845-847.

² This is indicated in my *Transcript of the Notes* (see below, p. 72 ff.) by such a statement as [int. sig.] placed within the note (cf. the note on 102), which signifies that the interrupted interlinear note is continued on the interior margin and that the connexion of the two parts of the note is indicated by means of a signum. (γ. 109, etc., and the reverse practice as illustrated in the notes on 272, 1681.—The notes on v. 794 and v. 929 are written under those verses. In like manner the note ἔχε is written under ἔξεις in 1572.

³ Some of these notes stand within the exterior or interior margin, especially on pages where the verses of the text are written in single column. I have not indicated the position of these intramarginal notes by a more particular designation than Ext. or Int.

A longer note may stand before or after the verse to which it belongs, and may thus be connected with it by position; or it may be connected with the verse by means of a signum. A connexion effected solely by means of a lemma is rare.¹

In my *Transcript of the Notes* (p. 72 ff.) the accentuation and spelling of the ms. are retained, but compends, whether words or syllables, are not indicated. The ms. uses the comma and the point. The former is always preserved in the Transcript, the point also where it is a mark of punctuation. The Transcript, in this case, has the high point. Other marks that occur in the ms. are generally ignored in the Transcript.²—With these exceptions, the Transcript is intended to be an exact reproduction of the notes in U.

Interlinear notes are indicated in the Transcript by the parenthesis placed after the word explained, thus *διαπαραγούης*) before the note on v. 2. If several words are explained, the first word or two are given followed by points, thus *ὁρθὴν . . .*) before the note on v. 1.

To all other notes the bracket is prefixed, and before this is placed an indication of the position of the note on the page, and generally also of the means by which it is connected with the text.

The relation of the notes in U to those in V and R is indicated by the use of types, or by a symbol placed after the note, as follows:

Notes that are not in V or R are printed in black-faced type.

V or R signifies that the note is found in V or R practically unchanged; but it is generally abridged as it appears in U. Furthermore, the following differences between U and V or R are ignored in this classification as non-significant: blunders in spelling; the omission from U of the article, of unimportant pronouns, and of conjunctions (these omissions are probably due to a desire for brief expression); variations in conjunctions; and slight changes in the order of the words.

¹ See the note on 301. For a subsidiary use of the lemma, see the notes on vv. 873 and 874, where the connexion is effected primarily by means of a signum. In the note on v. 156 the 'catch-words' are at the end of the note; in the note on v. 538, they are embedded within it.

² Such as the following: before the note + or † After it : or + or :— or :+ or :—+ or := The commonest collocation is + (note) :— or +

V or *R* (italic) signifies that the note is found in V or R, but that its form has been changed. The change in form ranges from slight but essential disagreements to a complete change in the expression of the idea found in the older mss.

It should be observed that the compiler of the notes in U often bases his note unmistakably upon one of a set of notes in the archetype (all written in explanation of the same point) which are preserved also in V, whereas R has another of the set. In this case the transcript indicates that the note is related to the note in V. See the notes on 8, 17, 125, 168, 507, 874, etc.

The note in U is often a continuous combination of notes which presumably were separate in the archetype, since they are preserved as separate notes in V or R. For combinations of two notes, see 102, 189, 276, 447, 463, 465, 530, 534, etc. For a combination of three notes, see 705. Such combinations are indicated in the Transcript, so far as possible, by the insertion within the note of an upright line.

TRANSCRIPT OF THE NOTES

Fol. 175' (vv. 1-18) : —

1 Ὁρθὴν κελεύεις . . .) ὁ τὸν κολοῖον κρατῶν πρὸς τὸν κολοῖον
φησὶ *VR*

2 διαρραγοίης) πρὸς τὴν κορώνην ἥδε) ἡ κορώνη

3 πλανύττομεν) πλανώμεθα *VR*

4 ἄλλως) μάτην *R* προφορουμένω) δεῦρο κάκεισε ἀπο μεταφορᾶς
τοῦ στήμονος *VR* 6 πλείν) πλέον ἀττικῶς *VR*

8 ἀποσποδῆσαι) ἀποκροῦσαι ἀφανίσαι *V* 10 ἐντευθενὶ) εἰρωνεῖα

11 οὐδ' αὖν . . .) τοῦτον ὡς ξένον διαβάλλουσι καὶ πλάνον τὰς ὁδοὺς
γινώσκειν· οἱ γὰρ ξένοι μᾶλλον ἴσασι τὰς ὁδοὺς *VR*

12 σὺ μὲν . . .) παίζων φησὶ τουτέστι τὴν εἰς τὸ οἶμοι ὁδὸν βιάδιζε *VR*

17 τὸν μὲν . . .) διασύρει τοῦτον ὡς μικρὸν τῷ σώματι *V*

Fol. 175" (19-81) : —

26 βρύκουσ') παρὰ τὴν βορὰν οἰονεὶ βορύκουσα

28 ἐς κόρακας) παίζει ἐπεὶ εἰς τὰ ὄρνεα βούλονται ἔλθειν *V*

30 ἐν λόγῳ) ἐν τῇ ὑποθέσει

31 Ext. ante v.] σάκας ὁ ἀκέστωρ· οὗτος τραγωδίας ποιητῆς· ἐκαλεῖτο
δὲ σάκας διὰ τὸ ξένος εἶναι· σάκες γὰρ ἔθνος θρακικὸν *VR*

35 Ext. ante v.] ἀπὸ μεταφορᾶς τῶν ὀρνέων· καὶ τὸ ἀμφοῖν ποδοῖν ἐκ τῶν ὀρνέων· ἀμφοῖν πτεροῖν *VR*

37 μεγάλην εἶναι . . .) διασύρει τὸ φιλόδικον καὶ τὴν συκοφαντίαν *VR*

43 Ext. ante v.] ἢ ἵνα θύσωσιν ὅπου μέλλωσιν οἰκῆσαι· ἢ πρὸς αποσό-
βησιν τῶν ὀρνέων· ἀντὶ ὅπλου μὲν τὸ κανοῦν· ἀντὶ περικεφαλαίας δὲ τὴν
χύτραν· τὰς μυρρίνας δὲ πρὸς ἄμυναν *VR*

44 ἀπράγμονα) ἀτάραχον 45 καθιδρυθέντε) κτίσαντες

46 ὁ δὲ στόλος) καὶ ἡ πορεία 52 ὄρνεα) ἀλλ' εἰσὶν δῆλον

59 ποιήσεις τί) δεινὸν κόπτειν) εἰς κόπτειν) ἐν τῷ

63 οὕτω 'στι . . .) πρᾶγμα· οἱ ὀρنيθοθῆραι *V* οὐδὲ κάλλιον
λέγειν) οὐδὲ λέγειν σε τοῦτο κάλλιον ἐστὶν ὅτι ἐσμέν ὀρنيθοθῆραι *VR*

65 Ext. sig. sup. ὑποδεδιώς] ἔπλασε τὸ ὄνομα· λιβυκὸν δὲ ἐπεὶ οἱ
λίβνες βάρβαροι καὶ δειλοὶ· ἢ ἐπεὶ πολύορνις ἢ λιβύη *VR*

66 καὶ μὴν ἔρου . . .) διότι ἀπεπάτησεν ὡς ὄρνεον *VR*

68 Ext. sig. sup. ἐπικεχοδῶς] καὶ τοῦτο ὡς ὄρنيθος ἔπαιξε διὰ τὸ
φαίνεσθαι αὐτὸ τὸ σκῶρ *VR*

69 ἀλλὰ σὺ τί θηρίον) δέον εἰπεῖν ὄρνις· πρὸς τὸ τεράστιον δὲ εἶπε
θηρίον *VR*

70 Ext. sig. sup. ἡττήθης] ἐπεὶ ὁ ἡττηθεὶς ἀλλεκτρυνὼν ἀκολουθεῖ τῷ
νενικηκότι *VR*

76 φαληρικὰς) φαληρεὺς λιμὴν τῆς ἀττικῆς *VR*

78 ἔτνους) ἀθάρας *VR* τορύνης) τὸ κινήτηριον τῆς χύτρας *V*

Fol. 176' (82-143) :—

82 εὔδει . . .) σέφφος σκωληκῶδες ζώυφιον· μηκῶδες ταῦτα νέμονται
τὰ ὄρνεα *VR* 84 σφῶιν) ἡμῶν

85 Ext. sig. sup. κακῶς] πρὸς τὸν θεράποντα τοῦ ἔποπος λέγει εἰσελ-
θόντα καὶ κεχηνότα *VR*

92 ἀνοίγε τὴν ὕλην) τὴν πύλην ἢ δέον εἰπεῖν τὴν θύραν· ἀλλ' ἐπεὶ
ἐν ὕλαις οἱ ὄρνις *VR* 96 ἥξασιν) παρεγένοντο

100 τοιαῦτα μέντοι . . .) ἐν γὰρ τῷ τηρεῖ σοφοκλῆς ἐποίησεν αὐτὸν
ἀπωρνιθώμενον καὶ τὴν πρόκνην *VR*

102 πότερον ὄρνις . . .) ἔπαιξε δέον εἰπεῖν ἄνθρωπος *V* [int. sig.] ἢ
τὸ γενικὸν εἰπὼν, εἶτα ἐπήγαγε τὸ εἰδικὸν *V*

104 ἐξερρύκε) παρόσον ἄνθρωπος ἐλήλυθε μὴ ἔχων πτερὰ πλὴν τῆς
κεφαλῆς *VR* 108 ὄθεν) ἀφοῦ

109 μῶν ἡλιαστὰ) δικαστήριον ἐν ἀθήναις [ext. sig.] οὕτω δὲ ἐκλήθη
διὰ τὸ ἐν ὑπαίθρῳ εἶ καὶ *VR* 110 ἀπηλιασταὶ) φιλόδικοι

- 111 ὀλίγον . . .) παρόσον οἱ ἀγροικικοὶ μισόδικοι *VR*
 113 ξυγγενέσθαι) συνομιλῆσαι *R*
 123 Ext. post. v.] διὰ τὸ τραχὺ ἢ ἀπὸ τινος βασιλέως κραναοῦ *VR*
 124 προσφορωτέραν) λυσιτελεστέραν
 125 ἀριστοκρατεῖσθαι) καὶ ἔχει ἀρίστους δημαγωγους *V*
 126 τὸν σκελλίου) υἱὸν· διότι ἐλέγετο ἀριστοκράτης *VR*
 131 ὅπως) θέλησον 132 ἔστιαν) εὐτρεπίζειν
 135 τάλαιπύρων γε πραγμάτων) τρυφηλῶν καλῶν πραγμάτων
 139 ὦ στιλβονίδη) ὦ λαμπρὲ ἀπὸ βαλανείων κεκαλλωπισμένε *VR*
 141 οὐ προσηγάγου) πρὸς ἑαυτὸν *VR*
 142 οὐκ ὥρχιπέδησας) οὐ τῶν ὄρχεων ἤψω *VR*
 143 ὦ δειλακρίων) κατ' ἄκραν δειλὲ τῶν κακῶν) τρυφηλῶν

Fol. 176" (144-204) : —

- 146 ἀνακύψεται) ἀνακύψει
 147 Sup. sig. sup. ἔωθεν] ἤγουν εἰς κρίσιν δύο ἦσαν νῆες παρὰ τοῖς ἀθηναίοις ὑπηρέτιδες· πάραλος καὶ ἡ σαλαμινία· ὣν ἡ σαλαμινία τοὺς ἐρχομένους εἰς κρίσιν ἦγεν ἡ δὲ πάραλος *VR*
 150 Int. post. v.] ἐξ ἀκοῆς μαθὼν *R* μελάνθιος ὁ τραγικὸς κωμωδεῖται λεπρὸς καὶ κακοπράγμων *V* 153 χρή κατοικεῖν) ὑμᾶς
 156 ἄχαρις) ἀχαρίτως Ext. ante v.] συνοίκησιν· ἀπὸ μεταφορᾶς τῶν εὐύφων ἱματίων τῶν ὑπουργούντων εἰς τρίψιν καὶ φόρεσιν πολλοῦ χρόνου· ἐς τὴν τριβὴν *VR*
 158 ἀφείλες) ἀπέκοψας Ext. sig. sup. κιβδηλίαν] τὸν ἐκ τοῦ ἀργυρίου ῥῦπον· διότι δὲ καὶ τὰ νομίσματα κίβδηλα λέγεται· κίβδηλον κυρίως ὅτι ὑπὸ κιὸς δεδηλημένον *VR*
 159 λευκὰ σήσημα) φύλλα ἐρυθρὰ οἷς στεφανοῦνται οἱ νυμφεῖοι *VR*
 162 φεῦ φεῦ) θαυμαστικὸν *VR* 164 ὦ, τι) εἰς
 166 ὥς) ὅτι 167 τοὺς πετομένους) ἢ περὶ τῶν πετομένων *VR*
 168 ὁ τελέας . . .) διασύρει τὸν τελέα *V* ταδὶ) ταῦτα
 169 πετόμενος) ἐρώτησις 171 μωμᾶ) ψέγεις
 176 περίαγε . . .) ἔνθεν ἀκείθεν ὥς καὶ τὰ ἐν κύκλῳ ἰδεῖν *VR*
 177 ἀπολαύσομαι) ὠφελῆθῶ
 179 Ext. sig. sup. πόλος] πόλον οἱ παλαιοὶ, οὐχ ὥς οἱ νεώτεροι σημεῖον τί καὶ πέρας ἄλλωνος ἀλλὰ *V* τὸ περιέχον ἅπαν *VR*
 185 Ext. sig. sup. παρνόπων] εὐχείρωτοι οἱ πάρνοπες ἔστι εἶδος ἀκρίδων ἢ κωνόπων *VR* 186, 189 Vid. fol. 177'.
 193 διαφορήσεται) διαπέμψεται *R* 194 Vid. fol. 177'.

Fol. 177' (205-258) : —

206 ὃ φίλτατ' ἀνθρώπων) γράφεται ὀρνίθων

209 σύννομε) σύμβιε 210 λύσον) ἄσον VR

212 ἐμὸν καὶ σὸν) λείπει παῖδα VR

214 γέννος ξουθῆς) λεπτῆς ἀπαλῆς ὑγρᾶς· πυρᾶς· ξανθῆς χωρεῖ)

ὀρμήσει

217 ἐλέγους) θρήνοις VR 224 οἶον) καὶ πῶς θανυστικὸν

186 Pag. sub v. 230] ἐν τοῖς πελοποννησιακοῖς νικίαν πέμψαντες ἀθη-
ναῖοι κατὰ πάντων μηλιέων, ἐπει τοσοῦτον ἐπολιόρησεν αὐτοὺς, ὥστε
λιμῷ διαφθεῖραι διὰ τὸ ἀποστῆναι αὐτῶν πρώην, ὑποτελῇ οὖσαν V

189 Pag. sub schol. antec.] πολέμοι ἦσαν οἱ βοιωτοὶ τοῖς ἀθηναίοις
συμβάλλοντες λακεδαιμονίοις· δια δέκελειαν μαχόμενοι· ὅτε οὖν θέλουσιν
ἀθηναῖοι εἰς πυθῶ ἀπελθεῖν, δηλοῦσι βοιωτεῖς παρακαλοῦντες ὑποχωρεῖν
τῆς ὁδοῦ· V | ἄλλως : — τινὲς φασὶ μεταξὺ πειθοῦς καὶ ἀττικῆς εἶναι τὴν
βοιωτίαν· καὶ οὐχ' οἶον τε ἀπελθεῖν ἀθηναίους εἰς πυθῶ, εἰ μὴ παρέλθωσι
βοιωτίαν· παίζει δὲ μόνον γὰρ τότε διόδον ζητοῦσιν, ὅταν στράτευμα
διάγη· ὅταν δὲ ὀλίγοι καὶ εἰρηνικοὶ, οὐκέτι VR

194 Pag. sub schol. antec.] νεφέλη εἶδος δικτύου θηρατικοῦ· οὕτω δὲ
τὰ προστυχόντα ὤμνον VR

237 Ext. post v. 237] μιμούμενος τὴν φωνὴν τῶν ὀρνέων προσκαλεί-
ται αὐτὰ VR

240 κοτινοτράγα] τὰ ἐσθίοντα κότινον ἤγουν τὸν κάρπον τῆς ἀγριε-
λαίας V

242 τριοτυτροτιστοτριβριξ) μιμείται ἐκάστου γένους ὀρνέου φωνὴν V

243 Med. post v. 244] ἐλώδεις τόπους V

244 Ext. post v. 245] ζῶον ἐστὶν ὕδασι γινόμενον ὅμοιον τῷ κώνωπι
μείζον δὲ τῇ περιοχῇ· κατὰ τὸ μέσον λευκῷ περιεζωσμένον V

245 κάπτεθ') ἐσθίετε V 248 πτεροποίκιλος) ἔχων V

249 Ext. sig. sup. ἀτταγᾶς] τὰ γὰρ λιμνώδη καὶ λεία χωρία καταβό-
σκεται ὁ ἀτταγᾶς V 252 τὰ νεώτερα) πράγματα V

254 ταναοδείρων) τὸ μερικὸν ἐπὶ πάντων ἔταξεν οὐδὲ γὰρ πάντα
τὰναοδεῖρα τὰ ὄρνεα V 255 δριμύς) συνετὸς ὄξύς

256 καινὸς γνώμην) οἶον νέαν γνώμην ἐξηγούμενος V

Fol. 177" (259-328) : —

261 κικκαβαῦ) τὰς γλαύκας οὕτω φωνεῖν· ἕτεροι δὲ λέγουσι τὰς
χαλκὶ ἢ ἕτερα V 265 ἄλλως) μάτην

266 Ext. sig. sup. χαραδριὸν] ἐπεὶ αἱ χαράδραι τρόπον τινὰ διὰ τῶν ῥευμάτων μελωδίας ποιοῦνται· ἡ δὲ χαραδριὸς ζῶον μεταβαλλόμενον εἰς τὰ προκείμενα· ἐπῶξεν ἐστὶ τὸ ἐπὶ τοῖς ωοῖς καθῆσθαι V

267 τοροτιγῆς τοροτιγῆς) ἡ ζώου τινὸς ἡ τοῦ ἔποπος V

270 οὗτος) ὁ ἔποψ V

272 Ext. ante v.] παρὰ τὴν φοίνικος γενικὴν φοινικόεις ἐν ὑπερθέσει καὶ φοινικοῦς V φοινικοῦς) ἐν συναιρεσει πυρρὸς V

275 ἔξεδρόν) ἀλλόδαπος Ext. sig. sup. χώραν ἔχων] ἡ ἀρχὴ ἐκ τοῦ σοφοκλέους V

276 τίς ποθ' . . .) ὁ κομπώδης· τοιοῦτοι γὰρ οἱ μάντις : V | ἄτοπος δὲ διὰ τὸ τερατῶδες V

278 εἶτα πῶς . . .) ὡς τῶν μῆδων ἐπὶ πολὺ ἐπὶ καμήλων ὀχουμένων V

281 ἐστι φιλοκλέους) ἐκ τοῦ καὶ ἔποπος

286 αἶ τε θήλειαι . . .) διασύρει τὸν καλλιὰν ὡς λάγνον

288 κατωφαγᾶς) ὄρνειον ὀρύσσων τὰ σπέρματα V

290 ἀπέβαλε . . .) ῥίψασπις γὰρ ἦν V

292 Ext. sig. ante v.] ἐπεὶ οἱ διαυλοδρομοῦντες εἶχον λόφον ἐπὶ τῆς κεφαλῆς V 299 Vid. fol. 178'.

300 σποργίλος) κουρέα εἶχον τοῦτον 301 Vid. fol. 178'.

306 τῶν κοψίχων) τῶν κοπτόντων διὰ τησρ

316 πρὸς ἐμὲ φίλον ἔχων) ἀπὸ κοινοῦ τὸ παρ

317 Ext. sig. sup. κοινὸν] κοινωφελῇ τουτέστιν ἀληθῇ καὶ σφαλῆναι μὴ δυνάμενον V

318 Ext. sig. sup. λεπτῶ σοφιστᾷ] λεποὶ εἰς τὸ λογίσασθαι V

319 Ext. sig. sup. ποῦ] διαταράττονται ἀκηκοότες παρῆναι ὑποπτεύουσι γὰρ αὐτοὺς ὀρνιθοθήρας V

321 Ext. sig. sup. ἤκετον] στέλεχος καὶ ῥίζαν καὶ ὑπόθεσιν μεγάλην πράγματος· ὃ ἐστι χρησιμὸν τι εἰσηγούμενος V

Fol. 178' (329–378) :—

338 διαφορηθῆναι) διασπασθῆναι 342 ἐκκοπῇ) ἐκβληθῇ

299 Pag. sub v. 342] ὁ ἄρσην ἀλκυὼν κειρύλος λέγεται· ἐν δὲ ταῖς συνουσίαις ἀποθνήσκει· ὁ δὲ σποργίλος κουρεὺς ἦν· διαβάλλει δὲ τοῦτον ὡς εὐτελῇ :— ἀντίγονος τοὺς ἄρρενας τῶν ἀλκυόνων γηράσκοντας, αἱ θήλειαι βιστάζουσι τοῖς περὶ· μήποτε δὲ παρὰ τὸ κείρειν ἐσχημάτισε τὸν σποργίλον· κουρεὺς γὰρ ἦν· μνημονεύει δὲ αὐτοῦ καὶ πλάτων ἐν σοφισταῖς τὸ σποργίλον χωρίον ἔχθιστον τέγος V

301 Pag. sub schol. antec.] τίς γλαῦκα· διότι εἰσὶ πολλαὶ γλαῦκαι εἰς τὰς ἀθήνας· οὐ μόνον γὰρ ζῶα, ἀλλὰ καὶ εἰς τὰ νομίσματα ἐντετυπωμένοι· ἔστι δὲ παροιμία ἐπὶ τῶν μάτην ἐπισωρευόντων τινὰ τοῖς προσυπάρχουσιν· οἷον εἴ τις ἐν αἰγύπτῳ σίτον ἀπάγει ἢ ἐν κικλία κρόκον V

348 ῥύγχει) στόματι

353 ἐπαγέτω . . .) προηγείσθω ὡς ἐπὶ πολέμου V

355 διαφορηθῶ) διασπασθῶ

358 Ext. sig. sup. γλαυξ] διὰ τὸ ἀττικὸν εἶναι τὸ ζῶον ἀττικοὶ δὲ καὶ αὐτοὶ V

361 δξύβαφον) ὀσκεῦος μείζον τριβλίον V

363 Ext. sig. sup. ὑπερακοντίζεις] φρονιμώτατα γὰρ ὁ νικίας καὶ λιμῶ πεμφθεὶς ὑπὸ ἀθηναίων μηλίους ἀνείλε V

364 Ext. sig. sup. ἐλελεῦ] ἐπίφθεγμα πολεμικόν· οἱ προσιόντες γὰρ εἰς πόλεμον ἐφώνουν τὸ ἐλελεῦ μετὰ τινος ἐμμελοῦς κινήσεως V

α ε γ β δ'

369 φεισόμεθα γάρ τι τῶνδε μᾶλλον ἡμεῖς ἢ λύκων

373 οἷ γ') οὔτοι

378 αὐτίχ') τὸ αὐτίκα ὡς ἐν παραδείγματι

Fol. 178" (379-452): —

381 Ext. ante v.] τὸ ἐξῆς ἔστι χρήσιμον τὸ ἀκοῦσαι ἡμᾶς αὐτῶν ἐφ' ὅτῳ ἐληλύθασιν V

383 εἷξασιν) εἰόκασιν V Ext. sig. sup. ἀναγ' ἐπὶ σκέλος] ὑπαναχῶρει V

387 τῷ τε τρυβλίῳ) σὺν

392 Ext. sig. sup. οὐ φευκτέον) οὔτε φεύγειν οὔτε ἀπαρασκευάστους δέον εἶναι ἡμᾶς V

399 Ext. sig. sup. ἐνορνεαῖς] τόπος εἰς ὃν ἐγένετο πόλεμος λακεδαίμονίων καὶ ἀργείων VR

401 κατάθον) ῥίψον

402 παρὰ τὴν ὀργὴν) παρὰ τὸ ὁμηρικὸν ἀσπίσι κεκλιμένοι VR

403 κἀναπυθῶ) καὶ κατὰ δεύτερον ἐρώτησιν

405 ἐπίνουαν) λογισμόν

406 ὡ ἐποψ . . .) ὦ στρατιωτικόν

410 τύχη) σύμβαμμα κομίζει) φέρει

414 καὶ ξυνεῖναι τὸ πᾶν) εἰς τὸ πᾶν τῆς ζωῆς VR

416 ἄπιστα . . .) θαυμαστά

417 ὁρᾶ τί) φαίνεται

418 ὅτῳ) καὶ ὥτιν

420 ἔχειν) δύνασθαι

421 τίν' ὄλβιον) εὐδαιμονίαν

422 πιστὸν) πιθανὸν ὡς) ὅτι

424 τὸ τῇδε . . .) ἡγουν ὁ οὐρανὸς καὶ ἡ γῆ VR

425 τὸ δεῦρο) νῦν Ext. sig. sup. προβιβᾶ] ἡγουν πείθει καὶ βε-
βαιοῖ· ἢ ἀντὶ τοῦ ἐφαρμόζει συμβιβάζει R

427 ἄφατον . . .) ὡς ἄφατον φημὶ καὶ φρονῶν ταῦτα λέγει VR

436 Pag. sub v. 424 et seq.] ἱπνὸς ἢ κάμινος καταχρηστικῶς δὲ ἢ
ἐσχάρα· ἐπιστάτῃ δὲ θηλυκὸς χαλκοῦς τρίπους χυτρόποδος ἐκτελῶν
χρεῖαν· οἱ δὲ πῆλινον ἡφαιστον πρὸς ταῖς ἐστίαις ἰδρύμενον ὡς ἔφορον
τοῦ πυρὸς· ἔνιοι δὲ ξύλον ἐπίμηκες πεπασσαλωμένον εἰς ὅπερ ἔξαρτῶσι
τὰ μαγειρικὰ σκεύη VR

429 Ext. sig. sup. πυκνότατον] ἡγουν φρόνησις ἀπὸ κοινοῦ τὸ ἔνε-
στι VR κινάδος) τὸ

430 κύρμα) ἐπιτυχία τρίμα) ἐμπειρία παιπαλῆμ') λεπτόν V

431 κέλευέ μοι λέγειν) αὐτῷ λέγειν V 432 κλύων ἄν σύ) ἐγὼ

433 ἀνεπτέρωμαι) μετεωρίζομαι VR 436 Vid. supra.

437 τάδε ἐφ' οἷσπερ) ἐκεῖνα 439 διάθωνται) διαθήκην ποιήσωσιν

444 διατίθεμ') διαθήκην ποιῶ 445 ὄμννμ') εὖχομαι VR

447 Pag. sub v. 446] ταῦτα ὁ ποιητῆς VR|εἰ μὴ πάντας νικήσω
τέως ἐν ἐνὶ κριτῇ ἡγουν ἔλαττόν τι V

450 Pag. sub schol. antec.] ἔθος ἦν τοὺς ταξiάρχας διὰ κήρυκος
ἀπαγγέλειν τοῖς στρατιώταις τὰ δεδογμένα VR

446 εἰ δὲ παραβαίην) εἰ μὴ πάντας νικήσω V

449 Ext. sig. sup. ἀνελομένους] ὡς τῶν πολεμίων σπεισαμένων, ὁ
κῆρυξ εἰρήνην κηρύσσει VR

450 Vid. supra. ἐν τοῖς πινακίοις] προγράμμασιν ἐν τοῖς νόμοις

Fol. 179' (453-495) : —

454 παρορᾶς] παρεπινοεῖς ἢ εὐρίσκεις R

456 παρὰλειπονμένην . . .) ἦν ἡμεῖς οὐ νοοῦμεν VR

461 Int. sig. sup. οὐ μὴ πρότερον] πρὸ καταγνώσεως οὐ παρασπονδή-
σομεν V

462 Ext. sig. sup. προπεφύραται] ἢ μεταφορὰ ἀπὸ τῶν τὰ ἄλευρα
φυρόντων· ἢ τὰ μάζας ποιοῦντων V προπεφύραται) ηὐτρέπισται I' R

463 Pag. sub v. 461 et seq.] παίζει ὥσπερ ἐπιδείπνον λέγων· καίτοι
λόγῳ μέλλων αὐτὴν εὖωχεῖν V|τοῖς γὰρ εὖωχουμένοις περιεκαιντο οἱ
στέφανοι καταψύχοντες τὸ κρανίον ἀπὸ τῆς οἶνον θερμῆς VR διαμάτ-
τειν) μαλάσσειν 475 κατορύξαι) ἀρχῆς τὸ τέλος

465 Pag. sub v. 479] πολλῇ τῇ τροπῇ ἐπέμεινε τῆς εὖωχίας· ὡς ἐπι
βοὸς δὲ τοῦτο φησὶν ὡς ἐν λαρίσση μεγάλων βοῶν γινομένων ἔστι δὲ

πόλις θεσπρωτίας· *V* | ἡ λαρινὸν τὸ λιπαρὸν· λέγονται γὰρ βόες λαρινοὶ οἱ λιπαροὶ ἢ μεγάλοι· ἀπὸ λαρινοῦ τινὸς νομέως εὐμεγέθους· νέμονται δὲ τὴν ἡπειρον οὖσαι τῶν γηρυόνου βοῶν ἀπόγονοι *VR*

486 διαβάσκει) διέρχεται *R*

487 τὴν κυρβασίαν) τὴν τιάραν τὸν λόφον *VR* Pag. sig. sup. κυρβασίαν] τοῖς μὲν γὰρ ἄλλοις ἔθος καὶ ἐπτυγμένην καὶ προβάλλουσιν εἰς τὸ μέτωπον ἔχειν· τοῖς δὲ βασιλεῦσιν ὀρθὴν *V*

489 Ext. sig. sup. ὑπὸ τῆς ῥώμης] κοκκύζειν δὲ ὅταν παρ' ἑαυτῷ μετὰ νίκην τῆς μάχης ἄγῃ *VR*

491 ἀλφिताμοιβοὶ) οἱ ἔμποροι *R* τορνευτασπιδολυροπηγοὶ) ποιοῦν-
τες τὰς λύρας καὶ τὰς ἀσπίδας

494 Ext. sig. sup. ἐς δεκάτην] ὅτι τὴν δεκάτην εἰστίων ἐπὶ τοῖς γεννηθείσι καὶ ἐν αὐτῇ τὰ ὀνόματα ἐτίθεντο τοῖς παισὶ *VR*

495 καὶ κάθευδον) ἡγουν εἰς ἀρχὴν δεῖπνον

Fol. 179" (496–535) : —

496 ἀλιμουντάδε) δῆμος τῆς λεοντίδος φυλῆς *R*

498 Ext. sig. sup. κἀγὼ] ἀφείλετο κυρίως δὲ ἐπὶ τῶν γάλα ἀμελγόν-
των ἢ κηρίων *R*

501 Ext. sig. sup. προκυλινδεῖσθαι] ἔαρος ἀρχομένου φαίνεται εἰς τὴν ἑλλάδα ἐφ' ᾧ ἡδόμενοι κυλίνδονται *VR*

503 κατεβρόχθισα) κατέπιον *V R* κᾶτα κενὸν . . .) ἀπῆλθε γὰρ εἰς
τὸ ὠνήσασθαι χρεῖωδι τινα

507 Ext. sig. sup. τοῦτ' ἄρ] ἐστι παροιμία παρὰ φοίνιξι: κοκκυψωλοὶ
πεδίοις δε· ἀντὶ τοῦ κόκκυγος κρίζοντος, τὸ πεδίον θερίζομεν *V*

511 οὐκ ἤδη) οὐκ ἤδη ἀπτικῶς 516 θυγάτηρ) ἡ ἀθηνᾶ *VR*

521 Ext. sig. sup. λάμπων] ῥαδάμανθης γὰρ δικαιοτάτος ἀνθρώπων
γενόμενος πρῶτος ἐκώλυσε μηδένα ἀνθρώπων ὄρκους ποιεῖσθαι κατὰ θεῶν·
ἀλλ' ὁμῦναι κελεύσαι χῆνα· καὶ κῦνα· καὶ κριὸν· *V* ὁ δὲ λάμπων θύ-
της ἦν χρησμολόγος καὶ μάντις· ὦμνε δὲ κατὰ χηνὸς ὡς μαντικοῦ *VR*

523 μανᾶς) δούλους *V R*

527 παγίδας ῥάβδους) εἶδος δικτύου ὃ χρίουσιν ἰξὸν *VR*

528 πηκτὰς) εἶδος δικτύου *V R*

530 Ext. sig. sup. βλιμάζοντες] καλλίστρατος ἀντὶ τοῦ ψηλαφᾶν *V* |
κυρίως δὲ βλιμάζειν, τὸ τοῦ ὑπογαστρίου καὶ τοῦ στήθους ἄπτεσθαι:
δίδυμος δὲ ἀντὶ τοῦ κρατοῦντες ἀποτίλλουσι γὰρ καὶ κατεσθίουσι *VR*

533 ἀλλ' ἐπικνωσί . . .) ἐπιβάλλουσι συντρίψαντες παρὰ τὸ κναίειν
τὸ διαφθεῖρην *VR*

534 Inf. sig. sup. σίλφιον] τὸ σίλφιον ρίζα ἡδύσμος πρὸς τὸ ἄρτυμα | ὅπερ ἐν λιβύῃ γίνεται· θεραπεύει δὲ πολλὰ· ἔστι δὲ πολυτίμητον *VR*

535 κατάχυσμ' ἕτερον) ζωμὸν παρὰ τὸ χέεσθαι· γλυκὺ δὲ μέλιτι δεδευμένον *VR*

Fol. 180' (536-573) : —

538 Sup. sig. sup. ὥσπερ κενεβρίων] κατὰ ἐναλλαγὴν νεκριμαίων ὡς τῶν θνησιμαίων κρεῶν· ὥσπερ κενεβρίων· ποικιλοτέρας ἀρτύσεως· *VR* | ἡ κενέβρια ἐκάλουν τὰ θνησιμαῖα *V*

539 πολυχαλεπωτάτους) λυπηροὺς χαλέψαι δυναμένους *VR*

540 ὡς) λίαν

541 κακὴν) ταλαιπωρίαν

546 ἀναθεῖς γὰρ) ἀνατίθῃμι *VR*

547 τά τε νεόττια) ἐμὲ καὶ τα τέκνα μου ἀνατίθῃμί σοι ὥστε διοικεῖν *VR*

549 Ext. post v.] καταβοῶσι τῶν πατερων ἀπολυσάντων τὴν βασιλείαν *V*

550 Ext. sig. sup. εἶναι] μίαν ὀφείλετε πόλιν ἔχειν | γῆς καὶ οὐρανοῦ *VR*

552 Ext. post v.] καὶ ἡ βαβυλὼν δὲ πλίνθων ὀπτῶν ἐκτίσθη καὶ ἀντὶ τοῦ γύψου ἀσφάλτῳ συνεδέθη· ἡ σεμίραμις δὲ αὐτὴν ἔκτισεν *VR*

555 μὴ φῇ) συγκατατεθῇ συγκατανεύσῃ γνωσῖμαχίῃ) διαλέξεται λογοτριβήσῃ

556 ἱερὸν) μέγαν προῦδᾶν) προλέγειν ἀπειπεῖν) ἀπαγορεῦσαι

559 Ext. post v.] ἀλόπα κερκύονος θυγάτηρ· | ἠῤῥῆσε δὲ τὴν διαβολὴν διὰ τοῦ πληθυντικοῦ *V*

562 τὸ λοιπὸν) προ τῶν θεῶν *R* 563 προνείμασθαι) παρασχεῖν

565 Ext. post v.] φαληρὶς ὄρνεον λιμναῖον εὐπρεπὲς *VR*

566 νήττη) ἐπεὶ ἔνυδρον τὸ ζῶον *VR*

567 Ext. post v.] διὰ τὴν ἀδδηφαγίαν τοῦ Ἡρακλέως εἶπε τὸν λάρον

568 Ext. post v.] διὰ τὰς μοιχείας τοῦ λήρου διὸς εἶπε τὸν ὀρχίλον *VR* 569 σέρφον ἐνόρχην) λέγεται καὶ κριὸς ὁ σέρφος *VR*

572 οἱ πετόμεθα) παρέμπτωσι Ext. post v.] πτέρυξ λέγεται τὸ ὄλον· πτερὺξ δὲ τὸ ἄκρον

Fol. 180" (574-605) : —

575 ἱριν) ἄγγελος τῶν θεῶν

579 ἀνακάψαι) φαγεῖν *R*

580 μετρεῖτω) παρεχέτω *V*

581 οὐκ ἐθελήσει μὰ δι') δίδοναι πυροῦς 582 καταροῦσι) ἀροτριοῦσι

- 585 ἀποδῶμαι) πωλήσω
 590 κνίπες) εἶδος ζωυφίων μικρῶν 591 ἀναλέξει) συνάξει
 594 κερδαλέας) ἐπικερδεῖς κατεροῦσι) ἀκριβῶς
 595 τῶν ναυκλήρων) ἀπὸ 597 ἔσται) γενήσεται
 598 γαῦλον) γαῦλος φοινικὸν πλοιάριον *VR* κτῶμαι) ἀγοράζω
 601 Ext. ante v. 599] παροιμία· οὐδεὶς με θεωρεῖ πλὴν ὁ περιπτάμενος
 ὄρνις: ἢ ἄλλως: οὐδεὶς οἶδε τί ὠμίλησα πλὴν γε εἴ τις ὄρνις· ἐλέγετο
 δὲ ἐπὶ τῶν ἀποκρύφων *VR*
 602 Ext. ante v.] ἐπεὶ ἐν ὑδρίαις ἔκειντο οἱ θησανροὶ τὰ λεγόμενα
 παρ' ἡμῖν θησανράρια *VR* 605 ἀτεχνῶς) ἀληθῶς

Fol. 181' (606-658): —

- 606 εἰς γῆρας . . .) ἤγουν εἰς πολυχρονιότητα φθάσωσι *VR*
 607 ἀποθνήσκειν) τὸν ἄνθρωπον
 610 Int. ante αἰβοῖ) θαυμαστικὸν ἐπίρρημα ὡς) λίαν ἡμῖν) ἡμῶν
 611 πολλῶ) κρείττονες τοῦ διὸς 615 ἀλλ' ὑπὸ θάμνοισι] κλάδοις
 618 ἔσται . . .) ὅτι εὖρημα θεῶν ἀθηνᾶς γὰρ *V*
 619 Ext. post v.] λιβυκὸς θεὸς ὁ ἄμμων *VR*
 627 μεταπίπτων) μεταβαλλόμενος εἰς φιλίαν *VR*
 628 ἀφείμην) χωρισθείην 633 ἴοις) ἔλθοις 634 ξυνωδᾶ) ὅμοια
 635 τρύψειν) ὡς ἐπὶ εἰσθήτος *V* 636 τεταξόμεθ') ἀντιπαρά
 639 Ext. post v.] νικίας· νιὸς ἀλκιβιάδου *VR* βραδὺς δὲ ἦν εἰς τὰς
 διεξόδους διὸ καὶ διαβάλλεται *VR*
 641 Ext. sig. sup. εἰς νεοττίαν] παρακελεύεται αὐτοὺς εἰς τὴν καλιὰν
 αὐτοῦ *VR* 642 παρόντα φρύγανα) ἐκ παραλλήλου *VR*
 645 θρήηθεν) δῆμος τῆς οἰνηίδος *VR*
 648 τὸ δεῖνα) λόγιον Ext. sig. sup. ἐπανάκρουσαι] ἐπαναλαβόντα
 τὸν λόγον· ἐπανάκαμψαι εἰς τουπίσω· *VR* ἢ μεταφορὰ, ἀπὸ τῶν τὰς
 ἡνίας ἀνακρουσμένων· ἐπανάκρουσις δὲ ἐστὶ κυρίως τὸ ἐπισχεῖν τὴν ἐπερχο-
 μένην ναῦν μεθ' ὀρμῆς εἰς τὸν ὄρμον ἵνα μὴ προσελθούσα θραυσθῇ *VR*
 ἢ ἡξ
 652 τὴν ἀλώπεχ' 653 φλαύρως) φιλικῶς ῥαδίως

Fol. 181" (659-703): —

- 660 παίσωμεν . . .) συγχορεύσωμεν αὐτῇ *VR*
 661 ὦ) ἔποψ· τοῦτο) εἰς 663 αὐτοῦ) τοπικὸν
 667 ὡς καλὸν . . .) ἐταιρίδιον πρόσεισι κεκαλλωπισμένον *VR*

- 673 ἀπολέψαντα) πίσαντα *V* 677 φιλάτῃ) εὐμορφωτάτῃ *R*
 680 ἡλθες ὥφθης) ταῦτα πρὸς ἑαυτὸν λέγει ὁ ἀριστοφάνης ὅτι τῷ ἔαρι
 ἐν ἄστει τελοῦσι τὰ διονύσια *VR*
 682 Ext. ante v. 686] ἡχοῦσα λαλοῦσα κυρίως δὲ τὸ τὴν κιθάραν
 κρούειν *VR* 685 ἄγε δὴ . . .) παράβασις
 687 ταλαοὶ) καρτερικοὶ 692 τὸ λοιπὸν) μετὰ ταῦτα
 694 γῇ) οὐ 696 περιτελλομέναις) περιερχομέναις
 697 εἰκὼς . . .) εἰκὼς ταῖς τοῦ ἀνέμου ὠκείαις συστροφαῖς *VR*
 717 Ext. ante v. 698] μαντευσάμενοι γὰρ πρῶτον ἐκ τῶν ὀρνέων,
 οὕτως ἐπὶ τὰ ἔργα χωρεῖτε *VR*
 699 ἐνεόττευσεν) ἐγέννησε 703 ἔρωτος) λείπει υἱὸν *V*

Fol. 182' (704-747) : —

- 705 Ext. sig. sup. πολλοὺς] διότι δεξιὰ φαίνονται πρὸς ἔρωτας· |
 ἀποταξαμένους | τοῖς ἐρασταῖς μετὰ νεότητος· ἢ ποτὲ τῶν καιρῶν *VR*
 707 περσικὸν ὄρνιν) ἀλεκτρυόνα *VR*
 712 Ext. sig. sup. εἶτα δ' ὀρέστη] ὀρέστης μανίαν ὑποκρινόμενος ἐν
 τῷ σκότει τούτους ἀνθρώπους ἀπέδυνεν *VR*
 713 Ext. sig. sup. ἱκτινος] ἐν τῇ ἐλλάδι ἔαρος φαίνεται ἱκτινος ὅτε
 κουρεύεται τὰ θρέμματα *VR*
 715 καὶ ληδάριόν τι) θέριστρον· ἢ εὐτελὲς ἱμάτιον *VR*
 717 Vid. fol. 181". 720 ὄρνιθα) οἰωνὸν προφήτην *VR*
 721 Ext. sig. sup. ξύμβολον] τὰ πρῶτα ξυναντήματα ἐκάλουν σημεῖα :
V | ἐπεὶ πολλάκις εἰώθαμεν τινὰς τῶν θεραπόντων κακόποδας λέγειν· καὶ
 καλλοιονίστους *VR* Pag. sub v. 722] λέγεται γὰρ τι τοιοῦτον ὡς
 συμβολικῶς ἐρωτώμενός τις περὶ ἀρρώστου, εἶδεν ὄνον ἐκ πτώματος
 ἀναστάντα ἀκήκοε δὲ ἐτέρου λέγοντος· βλέπε πῶς ὄνος ὦν ἀνέστη· ὁ
 δὲ, ἔφη· ὁ νοσῶν ἀναστήσεται *VR* 724 ἔξετε χρῆσθαι) δυνηθείτε
 729 Ext. post v.] νεφεληγερέτης γάρ *V*
 732 πλουθυγίαν . . .) ἐκ τούτου ἔμφασιν εὐδαιμονίας ἐμφαίνει *VR*
 733 γέλωτα) χαρὰν
 734 Ext. sig. sup. γάλα] παροιμία ἐπὶ τῶν λίαν εὐδαιμονούντων *VR*
 738 μῦσα . . .) ὠδὴ ἥτοι στροφὴ ὡς ἀπὸ τοῦ ποιητοῦ *VR*
 744 ξουθῆς) λεπτῆς
 745 Ext. sig. sup. παῖ] ἐπεὶ νόμιος ὁ θεὸς καὶ ὄρειος καὶ τῶν ὀρνέων
 δὲ ἐν ὄρεσιν αἱ διατριβαὶ *VR*
 746 σεμνᾶτε) τῇ ρέα *R* χορεύματ') λείπει ἀναφαίνω

Fol. 182" (748-796) : —

- 749 Ext. ante v.] φρύνιχος τραγωδὸς ποιητῆς *VR* ἀπὸ τῶν ἐμῶν
ποιημάτων *VR*
753 εἰ μετ' . . .) ἐπίρρημα 754 διαπλέκειν) διάγειν
759 Pag. sub v.] πλήκτρον ὄπλον ἀμυντήριον ἢ μεταφορὰ ἀπὸ τῶν
ἀλεκτρυνόνων· κἀκέينو γὰρ ἔχουσι πλήκτρα ἐν οἷς μάχονται *VR*
761 Ext. sig. sup. ἀτταγᾶς] ὄρνις κατὰστικτος ποικίλοις πτεροῖς
763 Ext. ante v.] διαβάλλονται ὡς φρύγες καὶ δειλοί
765 φυσάτω) καὶ δεῖξάτω Ext. ante v.] πάππος ὄρνειον τι πρὸς τὸ
ὄνομα οὖν παίζει· ὅτι εἰ ἀναβὰς τίς πρὸς ἡμᾶς γεννήσει πάππους ἔξει
ἀποδεικνῦναι φράτορας ὃ ἐστὶν συγγενεῖς *VR*
766 ὁ πισίου) υἱὸς *VR* 768 ἐκπερδικίσαι) πονηρεύσασθαι
769 τοιάνδε . . .) ἀντωδὴ
774 ἔβρον) θράκης ποταμὸς ἐν ποταμίῳ γὰρ τὰ ὄρνεα *V*
781 ἀνακτας) τοὺς θεοὺς ἔνθεν καὶ ἀνάκτορα τὰ ἱερὰ *VR*
783 ἐπωλόλυξαν) εὐφήμησαν *VR* 785 οὐδὲν . . .) ἀντεπίρρημα
787 τῶν τραγωδιῶν) ὡς μακρῶν ὄντων τούτων *VR*
789 ἐφ' ἡμᾶς) εἰς τὸ θέατρον 790 χεζήτιων) χεσᾶς γὰρ ἐλέγετο *I*
791 ἐξίδισεν) ἐξετίλησεν ἀπεπάτησεν *VR*
794 Sub v.) τόπος ἀνειμένος τοῖς βουλευταῖς· καὶ ὁ τοῖς ἐφήβοις
ἐφηβικὸς *VR* 796 βινήσας) ἡγουν μίγεις συνουσιάσας

Fol. 183' (795-858) : —

- 796 βινήσας) συνουσιάσας et supra βινῶ, συνουσιάζω
798 πυτιναῖα . . .) τῆς πιτύνης ἔχων κρεμάμενα ἱματάρια τῷ τρα-
χύλῳ ἢ δὲ πιτύνη πλέγμα ἐστὶ *VR* 799 ἡρέθη) προεκρίθη
803 Ext. sig. sup. ὠκυπτέροις] τῶν πτερῶν τὰ μὲν καλεῖται πτίλα·
τὰ δὲ, πτερὰ, τὰ δὲ ὠκύπτερα *VR*
805 χηνὶ . . .) εὐτελῶς γεγραμμένῳ χηνὶ *VR*
808 τάδ' οὐχ' . . .) ἡγουν ὁ χῆν καὶ ὁ κοψίχος
810 Ext. post v.] παράδοξον ὃ οὐκ ὠνόμασται ποτὲ τοῖς ὄρνεσι *VR*
816 χαμύνῃ) τῇ εὐτελεῖ (κειρίαν ἔχων) εἶπω τοῦτο τὸ ὄνομα *VR*
822 θεαγένους) ἐκ πενίας πλούσιος ἐγεγόνει *VR*
823 ἅπαντα) εἰσὶ καὶ λῶστον . . .) πιστεύειν αὐτὸ ἢ εἰς τὸ *VR*
824 τὸ φλέγρας πεδίον) ἔστι πεδίον τῆς θράκης *VR*
825 καθυπερηκόντισαν) δέον εἰπεῖν κατεπολέμησαν *VR*
826 λιπαρὸν) λαμπρὸν

- 827 πολιοῦχος) φύλαξ τῷ ξανοῦμεν) ὡς οἱ ἀθηναῖοι
 828 πολιάδα) φυλάκτριαν
 831 κλεισθένης) οὗτος ὡς γυναικώδης κωμωδεῖται *VR*
 832 καθέξει) φυλάξει Ext. post v.] εἰς τὰς ἀθήνας τεῖχος πελαργικὸν ἐν τῇ ἀκροπόλει *VR*
 835 ὦ νεοττέ . . .) παίζει πρὸς τινα παῖδα νεοττὸν καλούμενον *V*
 836 Ext. sig. sup. οἰκείν] καὶ τοῦτο παίζει ἐπεὶ τραχὺ τὸ πελαργικὸν καὶ πετρῶδες *V*
 839 Int. ante v.] κυρίως δὲ ὀργάσαι τὸ πισσῶσαι *VR*
 839 ἀποδὺς) ἐκδυθεῖς ὀργασον) μάλαξον *V*
 842 Ext. post v.] οἱ τοὺς φύλακας γὰρ περισκοποῦντες, κώδωνας ἐφόρουν *VR*
 844 Ext. sig. sup. ἕτερον] ἐπεὶ μεταξὺ γῆς καὶ οὐρανοῦ ἐστὶν ὁ ἀήρ *VR*
 846 οἴμωξε) ἀντι τοῦ κοπία οἶ) καὶ ὅπου
 849 ἱερέα . . .) πομπεύσοντα τὴν ἡσθυσίαν *R*
 850 αἴρεσθε) ἐπαίρετε 851 ὁμορροθῶ) συγκατανεύσω
 852 συμπαραινέσας ἔχω) συναινῶ συγκατατιθεῖς
 853 Ext. sig. sup. προσόδια] οὕτω γὰρ ἔλεγον τὰς προσαγομένας τοῖς θεοῖς πομπὰς *VR*
 855 προσέτι) σὺν
 857 πυθιάς βοὰ) ἤγουν αὐλητῆς ἡῦλον γὰρ ἐν ταῖς θυσίαις *VR*
 858 συναδέτω . . .) ὡς αὐτομάτως ἐπιόντος αὐτοῦ ταῖς εὐωχίαις, παίζει αὐτὸν *VR*

Fol. 183" (859-930) : —

- 861 Sup. sig. ante v.] ἔοικεν ὁ αὐλητῆς διεσκευασθαι εἰς κόρακα· φορβίον δέ ἐστι τὸ περικείμενον τῷ στώματι τοῦ αὐλητοῦ δέρμα ἵνα μὴ σχισθῇ τὸ χεῖλος αὐτοῦ *VR*
 869 Ext. sig. sup. ὦ σουνιέρακε] ἐπεὶ περὶ ορνίθων ὁ λόγος ἀντὶ τοῦ σουνιέρατε· φαίνεται δὲ εἶναι ποσειδῶνος τὸ ἐπίθετον παρὰ τὸ ἐν τῷ σουνίῳ ἄκρῳ τῆς ἀττικῆς τὰς εὐχὰς δέχεσθαι· *VR* | πελαργικὴ ἀντὶ τοῦ πελασγικῆ *R*
 873 ἀκολανθῖς) ἐπώνυμον τῆς ἀρτέμιδος *V*
 873 Ext. sig. sup. ἀκολανθῖς] κολανθῖς : εἶδος ὀρνέου λέγεται δὲ καὶ ἡ κύων παρὰ τὸ αἰκάλλειν ἴσως τοὺς γνωρίμους ὑλακτεῖν δὲ τοὺς ξένους *VR*
 874 Sup. sig. sup. καὶ φρυγίλῳ] καὶ φρυγίλῳ : — παίζει πρὸς τὸ ὄνομα· ἐπεὶ οἱ φρύγες τὸν σαβάζιον τιμῶσιν· ἔστιν δὲ ὁ διόνυσος· τὸ γὰρ εὐάζειν σεβάζειν λέγουσι οἱ βάρβαροι *V*

875 Sup. sig. sup. καὶ στρουθῶ] στρουθοκαμήλω· ἔπαιζε διὰ τὸ μέγεθος τῇ ῥέα ταύτην εἰκάσας *V*

877 Ext. sig. sup. κυβέλη] κυβέλην φασι τὴν ῥεάν διὰ τὰ κύβελα ὄρη· ὀρεία δὲ ἡ θεὸς : — τὸ δὲ μήτηρ κλεοκρίτου, διαβάλλει αὐτὸν ὡς στρουθοπαῖδα *VR*

879 Ext. sig. sup. αὐτοῖσι] διασύρει τοὺς ἀθηναίους· οἱ γὰρ ἀθηναῖοι, ἠΰχοντο ἑαυτοῖς τὲ καὶ τοῖς χίοις· *VR* ὅταν ἐποίουν εὐχὰς ἐν τοῖς θεοῖς διδόναι ἀγαθὰ καὶ ἐκείνοις καὶ αὐτοῖς *V*

882 πελεκάντι) πελεκᾶν πελεκᾶνος κοινῶς· πελεκᾶν πελεκᾶντος ἀττικὸν πελεκας πελεκᾶ δωρικὸν *VR*

892 οἰχοιθ') πορευθεῖη

894 τουτονι) τὸ ἱερεῖον 896 δεῖ με) χρεῖα ὑπάρχει

897 χέρνιβι) τίνι 899 ἔνα τινὰ) ἀλλὰ

902 γένειον . . .) ἐπὶ τῶν ἱερέων τῶν μὴ ἐχόντων σάρκας ἀπὸ παροιμίας ὡς εἰ ἔλεγε τρίχας καὶ κέρατα *VR*

908 ἰεῖς) πέμπων 909 ὄτρηρὸς) ταχὺς

911 κόμην ἔχεις) τῶν γὰρ ἐλευθέρων ἦν τὸ κομᾶν *VR*

915 ὄτρηρὸν) τετρυπημένον ληθάριον) ἱμάτιον *VR*

918 Ext. ante v.] τὰ τὴν αὐτὴν ὑπόθεσιν ἔχοντα *VR* | ἢ ἀντὶ τοῦ παῖανας· κατὰ τεχνὰ ποικίλα ἀλλὰ μινους *V*

923 θέμην) ἔθηκα [ext. sig.] ἐν τῇ δεκάτῃ γὰρ ἔθνον καὶ ἐτίθουν καὶ τὰ ὀνόματα τοῖς παισὶν *VR*

924 φάτις) φήμη

925 οἷα περ) ὁποῖα ἱππων) τίνων ἁμαρυγὰ) ἡ ἁμαρυγὰ) κίνησις

929 Sub verb. κεφαλῇ] τῇ κεφαλῇ ἐπινεύουσιν οἱ βασιλεῖς *VR*

930 δόμεν) καὶ δὸς Int. post v.] διασύρει τὸν πίνδαρον *VR*

Fol. 184' (931–995) : —

932 ἀποφευξοῦμεθα) φεύγω φεύξω ἀττικὸν· φευγοῦμαι δὲ δωρικὸν

933 σπολάδα) διφθέραν *VR* ἔχεις) φορεῖς

940 ἡμῶν) ἀφ' ἀπαλλαχθήσεται) ἐλευθερωθήσεται

942 ἀλάται) πλανᾶται

943 οὐ πέπαιται) οὐ κέκτηται ἐξ οὗ καὶ πολυπάμμων : κέκτηται

951 τρομερὰν κρυερὰν) διὰ τὸ ἀστηρικτον· διότι ἐν τῷ ᾄδῃ τὸ πλάσμα τῆς οἰκοδομῆς *VR*

953 ἀλαλάν) μουσικῆς

957 πεπύσθαι) μαθεῖν

958 σὺν) ὦ ἱερεῦ *VR*

959 εὐφήμῳ ἔστω) πηγὴ εὐχῇ

962 ὥς) ὅτι ἄντικρυς λέγων) αἰνιγματωδῶς λέγων

- 966 ἀλλ' οὐδὲν . . .) λείπει ἐμποδίζει νῦν
 968 ἐν ταυτῷ . . .) μιμείται τὸ ἀσυνάρτητον τῶν χρησμῶν *VR*
 969 τί οὖν προσήκει) μετουσία ὑπάρχει 971 πανδώρα) τῇ
 973 δόμεν) παράσχομεν 975 σπλάγχων) κρεάτων
 978 Ext. sig. sup. αἰετὸς] οὐχ' ἀπλῶς τοῦτο ἀλλ' ὅτι χρησμὸς ἦν
 τοῖς ἀθηναίοις δεδομένος τοσοῦτον αὐξηθήσεται ὅσον αἰετὸς τῶν ἄλλων
 ὀρνέων ἐν ταῖς νεφέλαις προὔχει *VR*
 984 σπλαγχνεύειν) σπλάγχων μεταλαβεῖν *VR*
 987 Ext. sig. sup. καὶ φείδον] μήτε φησὶν ἔαν αὐτὸς ἢ ὁ λάμπων
 φείδον αὐτοῦ ἔαν λέγῃ ὅτι καὶ ὡς αἰετὸς γενήσῃ *VR*
 988 λάμπων) χρησμολόγος *VR* διοπίθης) καὶ οὗτος χρησμολό-
 γος *V* 991 ἑτέροσε) ἀλλαχόθι 992 ἦκω) ἦλθον
 993 δράσων) μέλλων πράξει 994 ὁ κόθορνος) ἡ ἐπίνοια

Fol. 184" (996-1063) : —

- 996 διελεῖν) μερίσαι
 997 Sup. sine sig.] ἄριστος γεωμέτρης ὁ μέτων *VR*
 999 κανὸν ἀέρος) δῶν ἐξισούσι 1000 τὴν ιδέαν) κατὰ
 1001 κατα πνιγέα) κατὰ φούρνῳ
 1005 ὁ κύκλος . . .) παίζει ἀδύνατον τὸν κύκλον γενέσθαι τετράγω-
 νον *R* καὶ μέσω) καὶ ἐν τῷ μέσω κύκλῳ
 1009 Ext. sig. sup. ἀνθρωπος θαλῆς] διαβεβωημένος γεωμέτρης· εἰς
 τῶν ἑπτὰ φιλοσόφων· *VR* θαλῆς θαλοῦ· καὶ θάλῃς θάλῃτος *V*
 1010 μέτων) ὦ 1011 ὑπαποκίνει) ὑπαναχώρει *VR*
 1013 ξενηλατοῦνται) διώκονται οἱ ξένοι
 1014 συχναῖ) πυκναῖ μὴν στασιάζετε) εἰς ἄλλους μάχεσθε, *R*
 1015 ὁμοθυμαδὸν) ὁμοῦ
 1016 σποδεῖν) τύπτειν *R* δοκεῖ) τοῖς πολίταις
 1018 φθάνεις ἂν) φθάσης αὐταῖ) αἱ πληγαὶ ἅμα δὲ τύπτει
 αὐτὸν *R* 1021 ποῦ πρόξενοι) προδεχόμενοι τοὺς ξένους *VR*
 1022 κυάμῳ λαχῶν) κληρὸν εὐρών - 1025 τί βούλει) κατατί
 1028 Ext. sig. sup. φαρινάκη] στρατηγὸς περσῶν ὁ φαρινάκης· ἀλα-
 ξονικὸς οὖν σκώπτεται κοινωνίαν ἔχειν μετ' ἐκείνου *VR* | παίζει πρὸς τὸ
 ρηθὲν *R* 1029 ἄπιθι λαβὼν) ταῦτα φησὶ *R*
 1032 οὐκ ἀποσοβήσεις) πόρρω ὑπάγεις 1033 οὐ δεινὰ) ἐστὶ
 1035 ἔαν δ' ὁ . . .) ἦλθεν ὁ ψηφισματοπώλης *V* ἀθηναῖον ἀδικῇ)
 τί μέλλει ἐκεῖ ἵνα γέν 1042 ὀλοφύξιοι) ἔθνος

- 1043 οἰσίπερ) ἐκείνοις τοῖς μέτροις 1046 ἵβρεως) ἔνεκεν
 1052 γράφω) κατηγορῶ μυρίας) εἰς
 1053 διασκεδῶ) διασκοπίσω 1058 ἤδη μοι) ὥδη ἦτοι στροφῇ

Fol. 185' (1064-1130) : —

- 1065 ἐκ κάλυκος αὐξανόμενον) καταχρηστικῶς πᾶν βλάστημα *VR*
 1067 οἱ) ἐκείνους 1069 δάκεθ') θηρία
 1072 Int. ante v.] ἐπίρρημα *V* ἐπαναγορεύεται) κηρυκεύεται
 1073 ὑμῶν) ἀφ' τὸν μήλιον) τὸν ἄθεον
 1074 τίς τινα) συγγενῇ τούτων· ἀδελφὸν ἐξ ἀδελφου *VR*
 1076 ἀνειπεῖν ταῦτα χ' ἡμεῖς) δεύτερον σχέσιν δηλοῖ
 1077 Ext. sig. sup. φιλοκράτην] τρία γὰρ αὐτοὺς λυπεῖ ὅτι θηρεύει
 ὅτι πωλεῖ· ὅτι ἐπὶ τὰ τοῦ ὀβολοῦ ὡς εὐτελίζων αὐτοὺς *VR*
 1081 Ext. sig. sup. κοψίχοις] οἱ κόψιχοι γὰρ ὡς ὠτοκοῦντες κεντοῦσι
 τὰ ὠὰ· οἱ οὖν ὀρνιθοθήραι πτερὰ αὐτοῖς ἐμβάλλουσι πρὸς τὸ ἀμβλύναι
 τὰ ῥάμφη τῇ μαλακότητι τῶν πτέρων *VR* ἐχχεί τὰ πτερὰ) ἐμβάλ-
 λει ἐμφαντικὸν πλῆθους τὸ ἐγχεί *VR* 1083 παλεῦειν) κινεῖσθαι
 1099 Ext. sig. sup. παρθένια] διὰ τὸ ἐπιμελῶς τὰς παρθένους τὰ
 μύρτα ἐσθίειν *VR*
 1100 χαρίτων τέ . . .) τὰ κεχαριτωμένα ἄνθη *VR*
 1104 ὥστε κρείττω . . .) τοῦ πάριδος ἃ ἔλαβε παρὰ ἀφροδίτης *VR*
 1106 Ext. sig. sup. γλαῦκες] ἀντὶ τοῦ νομίσματα· ἡ γὰρ γλαυῆ
 ὄρνειν ἐστὶν ἀθηνᾶς· ὅπερ πάνν τιμῶντες ἀθηναῖοι διὰ τὴν θεὸν, ἐν τοῖς
 τετραδράμοις ἐνεχάραττον *VR*
 1107 ἐν τε τοῖς βαλαντίοις) αἰνίττεται τὸ φιλάργυρον τῶν ἀθηναίων *VR*
 1108 κάκλεψουσι) γεννήσουσι κέρματα) νομίσματα
 1109 Ext. sig. sup. ἱεροῖς] διὰ τὰ ἐν τοῖς ναοῖς ἀετώματα· τὰ εἰς
 τὰς στέγας γὰρ ξύλα πτερὰ καὶ ἀετοὺς καλοῦσι *VR*
 1111 ἀρχίδιον) ἀρχὴν
 1112 ὀξὺν . . .) διὰ τὸ ἀρπακτικὸν ἡγουν ἀρπαγὴν ἀξίαν *VR*
 1113 Ext. sig. sup. ἦν δέ που] κυρίως τῶν ὀρνίθων ὁ οἰσοφάγος
 ἀπὸ τοῦ συναθροίζειν ἐκεῖ τὴν τροφὴν *VR* πρηγορῶνας) ἡγουν
 πλείστας τροφὰς 1114 μηνίσκους) περικεφαλαίας
 1115 ἀνδριάντες) οἱ ὡς) ὅτι ὑμῶν) ἀφ' μήνην) περικεφα-
 λαίαν 1118 τὰ μὲν ἱερὰ . . .) τὰ ἐν τοῖς θύμασι σύμβολα *R*
 1119 ἀλλ' ὡς) πῶς 1120 ὅτον) ἀφ' οὐ
 1121 ἀλλ' οὐτοσί . . .) οὐ δοκεῖ μοι καλὸν· σύντομον· ὀξὺ· τινὲς
 δὲ ἄλφιον ἀπὸ τοῦ παραρέοντος *V* 1123 οὐτοσὶν) ἐγῶ

1124 ἐξωκοδόμηται σοι) λίαν ἐκτίσθη

1126 Ext. post v.] ἐκ τούτου πιστοῦνται τὸ ἀνυπόστατον τοῦ τείχους·
ἐπειδὴ καπνοὶ ἦσαν καὶ κομπασταί· κὶ μόνον ὑπόσχεσις *VR*

1129 παρελασαίτην) διοδευσαίτην

1137 Ext. post 1130] διὰ γὰρ τὸ ἐν ὕψει πέτεσθαι καὶ τῇ εἰς εὐθὺ
ὁρμῇ τὴν ἐπὶ τὰ κάτω θέαν ἐμποδίζεσθαι λίθους βαστάζουσιν· ὅπως
κάμνουσαι πτήσει ῥίπτειν· καὶ αἰσθoinτο πότερον ἐπὶ γῆς ἢ ἐπὶ θαλάσ-
σης φέρονται· καὶ εἰ μὲν ἐπὶ θαλάττης τέμνουσι τὴν ὁδὸν· εἰ δὲ ἐπὶ
γῆς ἀναπαύονται *VR*

Fol. 185" (1131-1198) : —

1131 ὃ πόσει τοῦ μακρους) εἰκότως τὸν ποσειδῶνα ὁμνυσι διὰ τὸ μήκος
τῆς θαλάσσης

1134 Ext. sig. sup. πλινθοφορος] ἐκωμωδοῦντο γὰρ οἱ αἰγύπτιοι ὡς
πλινθοφόροι *VR*

1137 Vid. fol. 185'.

1138 ἐτίκιζον) ἱσαζον

1140 ἐφόρουν) ἔφερον

1142 ἐρωδιοὶ) ἔπαιζε δια τὸ παράγασθαι ἀπὸ τῆς ἔρας *VR*

1145 οἱ χῆνες . . .) διὰ τὸ πλατύποδαι τῶν ἄλλων μᾶλλον εἶναι
αὐτοὺς *VR* ταῖς ἄμαις) τοῖς πτύοις

1146 Ext. sig. sup. ἐς τὰς λεκάνας] λεκάνη κοινὸν· παρὰ τὸ λα
ἐπιτατικὸν μόριον καὶ τοῦ καίνω : τὸ δὲ ἄττικὸν λεχάνη *VR*

1149 τὸν ὑπαγωγέα) ὑπαγωγεὺς σιδηροῦν τι πτυίδιον *V*

1150 κατόπιν) καὶ κάτωθεν

1159 καὶ βεβαλάνωται) κεκλείδωται *VR*

1160 ἐφοδεύεται) διοδεύεται *VR* κωδωνοφορεῖται) ἡ τῶν φυλάκων
φρουρὰ δοκιμάζεται *VR*

1161 Ext. sig. sup. φρυκτωρία] παρὰ τὸ φρυκτὸς καὶ τὸ ὠρεύειν· ὁ
δῆλον τὸ φυλάττειν *V*

1163 δρᾶ) πράττει *VR*

1169 ἐσθεῖ) τρέχει *VR* Int. sig. sup. πυρρίχην] ἔνοπλον πολε-
μικὸν τί ἐνόπλιος γὰρ ὄρχησις ἢ πυρρίχη *VR*

1173 τὸν ἀέρα) δέον εἰπεῖν ἐς τὴν πόλιν *VR*

1174 ἡμεροσκόπους) τοὺς ἐν ἡμέρα φρουροῦντας *VR*

1177 περιπόλους) ζητητὰς *VR* 1178 κατ') εἰς

1188 αἵρεται) κινεῖται 1195 ταύτη) οὕτως περῶν) διερχόμενος

Fol. 186' (1199-1262) : —

1199 αὕτη σὺ) ὦ ἱρι *V*

1200 ἐπίσχες) κωλύθητι

1203 πλοῖον) πλοῖον μὲν καθὼ ἐπτέρωται *VR* Vid. infra.

1204 πάραλος ἢ σαλαμινία) πρὸς τὸ ταχεῖαι Ext. post v.] αὐται
 ἱεραὶ τριήρεις δημοσίαι ἐπὶ τὰς τῆς πόλεως χρεῖας πεμπόμεναι καὶ ταχυ-
 ναυτοῦσαι VR

1214 ὑγαίνεις μὲν) καὶ οὐ μαίνη τοιαῦτα ἐρωτῶν VR

1203 Ext. sig. sup. ὀρνίθαρχος v. 1215] περικεφαλαία VR διὰ τὸ
 ἐν τῷ δρόμῳ αὐτῆς κεκολπῶσθαι τὸν χιτῶνα V

1218 τοῦ χάους) τοῦ ἀέρος διὰ τὸ παχύσθαι εἰς ἄπλωμα R χρή
 πέτεσθαι : — 1220 τῇδε) ἐνταῦθα

1221 ἄρα γ' οἶσθα . . .) ὥς τοῦ ἀέρος ποικίλας ἱρίδας ποιούντος VR

1223 ἀξίας ἐτύγχανες) τιμωρίας R 1225 πεισόμεσθ') ποιήσομεν

1227 ἀκολαστανεῖτε) ἀκόλαστα καὶ ἄτακτα πράξετε VR

1228 τῶν κρειττόνων) ἡγουν ἡμῶν VR

1229 ναυστολεῖς) πορεύεσθαι 1233 κνισσᾶν) καπνίζειν

1238 κίνει) παρασάλευε 1241 περιπτυχᾶς) ἀσφαλίσεις

1242 Ext. post v.] διότι κατηθαλώθησαν οἱ λικύμνιοι

1245 μορμολύττεσθαι) ἐκφοβεῖν VR

1246 πέρα) τοῦ δέοντος VR

1247 δόμους ἀμφίον) ἡγουν τὰς ἀθήνας

1248 πυρφόροις αἰετοῖς) κεραυνοφόρον γὰρ τὸ ζῶον VR

1250 παρδαλὰς) ἔπαιξε πρὸς τὴν πτέρωσιν αὐτῶν R ἐνημμένους)

ἐνδεδυμένους

1256 γύομαι τριέμβολον) πολλάκις συνουσιασθεῖσαν VR

1258 Ext. post v.] ἐπιρρήματα τινα ἀνέπλασεν εἰς τὸ κακέμφατον
 V|παρὰ τὸ εὐρέως σοι μιγήσομαι καὶ τὸ πατάξαι, ὅθεν καὶ χαμαιτύπαι
 αἱ πόρραι VR

1259 ἦν μή σε παύση τῆς ὕβρεως οὐμὸς πατήρ) οὐ ζῶ ἐγώ

1262 ἀποκεκλήκαμεν) ἀπηγορεύσαμεν VR

Fol. 186" (1263-1335) : —

| | | | | | | | | | |
|------|------|------|-----------|-----|---------|-----|-------|--------|--------|
| α | ε | δ' | γ' | θ | β | η | | | |
| 1264 | μηδέ | τιν' | ιερόθυτον | ἀνὰ | δάπεδον | ἔτι | τῇδε, | βροτῶν | θεοῖσι |
| 5' | ζ | VR | | | | | | | |

πέμπειν καπνὸν

1267 ἀνὰ δάπεδον) διέρχεσθαι

1268 πέμπειν) ὥστε

1269 δεινόν) νομίζω

| | | | | |
|---|----|---|----|----|
| δ | ηξ | δ | ος | VR |
|---|----|---|----|----|

1269 τὸν κήρυκα τὸν παρὰ τοὺς βροτοὺς οἰχόμενον εἰ μηδέποτε

1270 οἰχόμενον) ἀπελθόντα νοστήσει) ἔπανα

1272 κατακέλευσον) εἰς τὸ γενέσθαι σιγὴν VR 1276 τί) εἰς

- 1281 ἐλακωνομάνουν) ἡλαζονεύοντο ὥσπερ οἱ λάκωνες
 1282 ἐκόμων) ἐπαίροντο
 1283 σκυτάλι' ἐφόρουν) ἀντὶ τοῦ ἐλακώνιζον· λακωνικὸν τὸ τῆς
 σκυτάλης V | ῥάβδους V R
 1284 ὀρνιθομανοῦσιν) τῆς τῶν ὀρνίθων ἐρώσι πολιτείας
 1288 κατήραν) ἦλθον 1289 ἀπενέμοντ') ἐμέριζον
 1290 περιφανῶς) μεγάλως
 1294 ὀφθαλμὸν οὐκ ἔχων) μονόφθαλμος καὶ ἄρπαξ V R
 1296 ἱβις . . .) ὄρνειον πλεονάζον ἐν αἰγύπτῳ μακροσκελὲς V R
 1298 εἶκεν) ἔοικεν 1299 ὑπὸ στυφοκόμπου) ὑπὸ τῆς ἀλαζονείας
 1303 πτεροῦ τι . . .) ἦδον αὐτὸ ἐν ποιήματι V R
 1305 πλὴν) πλέον 1308 ἐστάναι) ἴστασθαι
 1309 ἰὼν) ἐλθὼν τὰς ἀρρίχους) ἡ ἀρρίχη V
 1311 μανῆς) δοῦλος 1313 πολυάνορα) ἄνθρωπον
 1316 ἐμᾶς πόλεως) τοὺς ἀνθρώπους V R
 1317 θάπτον . . .) πτερὰ δῆλον πρὸς τὸν δοῦλον V
 1319 ματοικεῖν) ὥστε κατοικεῖν μετέρχεσθαι
 1323 βλακικῶς) ῥαθύμως 1331 διάθες) τάξον
 1335 σου σχήσομαι) ἀνέξομαι ὑπομείνω V R

Fol. 187' (1336-1404) : —

- 1337 γενοίμαν) εἶθε 1338 ποταθείην) πετασθείην
 1339 γλαυκᾶς . . .) καταπληκτικῆς 1342 αἰβοῖ) θανμαστικὸν
 1343 ἐρῶ) ἐπιθυμῶ 1345 τῶν νόμῶν) διατριβῶν
 1347 νομίζεται) νεομισμένον ἐστὶ τοῖς 1350 πεπλήγη) πλήττη V R
 1354 κύρβεσιν) κύρβιες χαλκαὶ σανίδες [ext. sig.] ἐν αἷς ἔγραφον
 τοὺς νόμους V R ἀπὸ τοῦ κεκορυφῶσθαι εἰς ὕψος· ἡ ἀπὸ τῶν κορυβάν-
 των ἐκείνων γὰρ εὗρεμα V 1360 οὐδέν γ') πείση κακὸν V R
 1361 ὀρφανὸν) μὴ ἔχοντα πατέρα V R
 1368 Ext. sig. sup. ἐπειδὴ] συμβουλεύει τοῖς νέοις στρατεῦσθαι καὶ
 μὴ μάτην ἐκ τοῦ δημοσίου τρέφεσθαι V R | ἐπεὶ συνεχεῖς ἐγίνοντο στρα-
 τιαὶ ἐπὶ θράκης τοῖς ἀθηναίοις V R
 1375 τουτὶ τὸ πρᾶγμα) διότι εἶπε πέτομαι καὶ πτερύγεσσι R
 1376 ἀφόβῳ φρενὶ) ἀσυνάντητον τὸ κῶλον πρὸς διαβολὴν V R
 1378 Int. ante v.] ἡ γὰρ φιλύρα χλωρὸν χλωρὸν δὲ καὶ οὗτος V R
 1378 φιλύριον) χλωρὸν V R
 1385 νιφοβόλους) ὑψηλὰς ἀναβολὰς) λέξεις

1387 Ext. sig. sup. ἡ τέχνη] οἶον ὕλη ἐστὶ τῶν ποιημάτων ἡμῶν ἢ τῶν νεφελῶν σύστασις *VR*

1392 ἅπαντα γὰρ . . .) ἅπαντα γὰρ τὰ περι τοῦ ἀέρος διεξέρχομαι· ὁ νοῦς ἐλάχιστος ὥς ἡ παροιμία καὶ τῶν διθυράμβων νοῦν ἔχεις ἐλάττονα *VR*

1395 Ext. sig. sup. ἄλλα] παρακελεύεται αὐτῷ παύσασθαι τοῦ ἄδειν ὥς οἱ ἐρέσσοντες *VR*

1398 τοτὲ μὲν . . .) τοῦτο λέγων ἄμα παίων αὐτῷ *VR* ὄν

1402 πτεροδόνητος) πτεροῖς πληχθεὶς *R*

1403 κυκλιοδιδάσκαλον) ἡγουν τὸν διθυραμβοποιὸν *VR*

1404 φυλαῖς . . .) ἐκάστη γὰρ φυλὴ ἔτρεφε διθυραμβοποιὸν *VR*

Fol. 187" (1405-1467) : —

1406 λεωτροφίδη) διθυραμβοποιὸς κοῦφος *VR*

1407 κεκροπίδα) τοῦ

1410 Ext. ante v.] συκοφάντης ἔρχεται πενόμενος καὶ εἰς τὴν ἑαυτοῦ πενίαν ἄδων· ἐκ δὲ πρώτων λόγων συκοφαντεῖ τοὺς ὄρνιθας ὥς ἐναντίον ἔχόντων τὸ σχῆμα τῆς φύσεως· εἷη δ' αὖν εἰς τὸ σχῆμα τοῦ πρεσβύτου ἀφορῶν *VR*

1411 ἔχοντες πτεροποίκιλα) πτερὰ 1413 ἐξεργήγορεν) ἐκινήθη

1416 ἐς θοιμάτιον . . .) εἶδος ὥδης παροῖνον

1417 δεῖσθαι . . .) ἐπεὶ αἱ χελιδόνες τὸ ἔαρ φέρουσιν

1421 μῶν εὐθὺ . . .) διότι χλαῖναι γίνονται ἐκεῖ διαφέρουσιν *R*

1425 καλούμενος) καλῶν αὐτοὺς

1426 ὑπαὶ) μετὰ *VR* ὑπαὶ πτερύγων . . .) σοφώτερον φησὶ τὸ
μετὰ πτερύγων καλεῖν *VR* 1427 ἱν') ὅπως

1429 Ext. sig. sup. ἀνθ'] ἀντὶ τοῦ λίθου· ἐπεὶ αἱ γέραναι ἐν τῷ στόματι ψήφους ἔχουσιν ἢ πολλάκις στηρίγματος ἕνεκα, περιφέρουσιν λίθους πρὸς τὸ μὴ περιφέρεσθαι ἀνέμοις *VR* ἔρματος) στηρίγματος *VR*

1431 νεανίας) ἡγουν νεωστὶ

1442 δεινῶς) ἐπιτηδεύς ὁ διτρέφης) πιτινοπλόκος ὣν ὁ διτρέφης γέγονε φύλαρχος *VR*

1444 ὁ δέ τις) ἄλλος τις *R* τὸν αὐτοῦ) ὑποκριτὴν

1450 τρέψαι) κλίνειν 1453 ἀλλὰ πτέρου με) ἐν δυνάμει

1454 ἱέρακος . . .) ἐπεὶ ἀρπακτικὰ τὰ ζῶα *R*

1455 ἐγκεκληκῶς . . .) ἔγκλημα κατ' αὐτῶν γραψάμενος βραδυτῆτος

- 1459 πλεί) πλεύσει 1460 πάντ' ἔχεις) ἔγνωκας R
 1461 βέμβικος . . .) στρόμβις ἦν οἱ παῖδες μαστίζοντες ποιοῦσι
 περιστρέφεσθαι VR οὐδέν) κατ
 1463 Ext. sig. sup. κάλλιστα] λέγεται τις κερκυραῖα μαστιγὴ παρὰ τὸ
 στασιάζειν συνεχῶς καὶ πεπόλασε παρ' αὐτοῖς ἡ μαστιγὴ· ὥστε διπλαῖς
 χρῆσθαι μεγάλαις καὶ ἐλεφαντοκώπαις VR κάλλιστα . . .) εἰπὼν
 τοῦτο τύπτει αὐτὸν R

Fol. 188' (1468-1535) : —

- 1474 ἔκτοπὸν τι) ἔξω τόπου καρδίας) τῆς πόλεως VR
 1477 ἄλλως δὲ . . .) μέγας καὶ δειλὸς
 1479 συκοφαντεῖ) τότε γὰρ ἐγένοντο αἱ δίκαι VR
 1484 ἐρημία) ἤγουν ἐν τῇ σκοτία VR 1488 ἦν) ἐστίν
 1489 ξυντυγχάνειν) συνομιλεῖν
 1493 τὰπεδέξια) τὰ δεξιὰ τῆς φύσεως ὁφ VR
 1494 ὅπως μή . . .) φοβοῦμαι 1498 πηνίκ') ἤγουν ποία ὥρα VR
 1502 ἀπαιθριάζει) σκορπίζει VR 1513 ὥς ἀκούοντος) ἔμοῦ
 1519 Ext. post v.] νηστείας εἶχον οἱ θεοὶ ὀπηνίκα ἀπεκτάνθη ὁ ἀλιρρό-
 θιος υἱὸς ποσιδῶνος παρὰ τοῦ ἄρεος 1523 τὰμπόρι') σιτοδοχεῖα
 1527 ὄθεν) ἀφοῦ ἐξηκεστίδης) δέον εἰπεῖν ἀπόλλων VR
 1532 πρέσβεις) ἀποκρισιάρ 1534 σπένδθησθ') φιλιούσθε

Fol. 188" (1536-1604) : —

- 1538 ταμεύει) φυλάσσει 1540 τὰ νεώρια) τοὺς λιμένας
 1541 τὸν κωλακρέτην) τὸν ταμίαν τῶν πολιτικῶν χρημάτων
 1544 φράσαιμι) συμβουλευσαιμι
 1546 ἀπανθρακίζομεν) τὸ πῦρ ἔχομεν 1547 οἶσθα) γινώσκεις
 1552 διφροφόρει . . .) φέρου ἐπάνω εἰς τὸν δίφρον
 1553 τοῖς σκιάποσιν) ἀφανέσι τόποις
 1554 ἄλουτος) καὶ μὴ λουόμενος
 1559 κάμηλον . . .) ἀντὶ καμήλου ἀμνὸν VR 1562 αὐτῷ) σὺν
 1563 τὸ λαῖμα) ἢ τὸν λαιμὸν ἢ τὸ αἷμα R
 1564 Ext. sig. sup. νυκτερὶς] διαβάλλει αὐτὸν ὥς αὐτοκλήτως παρὰ-
 βάλλοντα εἰς τὰ δεῖπνα Ext. ante v.] ἐπεὶ οὔτε ἡ νυκτερὶς ἡμέρας,
 οὔτε οἱ φιλόσοφοι· δεδυκότες γὰρ φιλοσοφοῦσιν R
 1566 ὁρᾶν) ὥστε ἢ πρεσβεύομεν) ὅπου πρέσβεις ἐρχόμεθα
 1567 οὗτος) ὁ τριβαλλὲ VR

- 1569 Ext. sig. sup. λεσποδίας] ὅτι σαπρὰν εἶχε τὴν κνήμην ὁ λεσπο-
 δίας καὶ μέχρι τῶν κάτω περιεβάλλετο R
 1570 Ext. sig. sup. ποῖ προβιβᾶς] διασύρει τοὺς ἀθηναίους ὅτι βαρ-
 βάρους μετὰ ἀξιοπίστων εἰς δουλείας ἔπεμπον VR
 1571 τουτονί γ') τὸν βάρβαρον 1572 Sub verb. ἔχεις] ἔχε
 1573 πάντων) ἀπὸ
 1577 ἡρήμεσθα) ἔχειροτονήθημεν προαιρήθημεν R
 1579 σίλφιον) εἰς τὴν κυρήνην γίνεται 1580 πυρπόλει) ἀναπτε
 1582 ἐπικνῶ . . .) ἐπίβαλλε εἰς τὰς χύτρας R
 1583 τοῦ) τίνος 1586 ἐπικνᾶς) ἐπικόπτεις
 1593 Ext. sig. sup. τέλμασιν] φρέασιν κυρίως δὲ τὸ σπηλῶδες καὶ
 μὴ ἔχον ὕδωρ VR 1595 αὐτοκράτορες) ἀποκρισιάριοι
 1601 ἀποδοῦναι) πρέπει 1602 πρέσβεις) ἀποκρισιαρῖους
 1603 ἀπόχρη) ἱκανὰ εἰσὶν ψηφίζομαι) διὰ τὸ ἀριστον λέγει ταῦ-
 τα VR 1604 ἡλίθιος) ἀνόητος γάστρις) λαίμαργος

Fol. 189' (1605-1670) : —

- 1611 τὸν κόρακα . . .) ὑφ' ἐνὸς τοὺς πάντας δίας VR
 1613 τὸν ὀφθαλμὸν θέν) τυπ
 1614 ταῦτα γέ τοι . . .) γελοίως καθ' ἑαυτοῦ ὁμνυσι VR
 1615 μαβαισατρεῦ) συγκατατίθεμαι VR
 1616 ἐπαινεῖ) συγκατατίθεται
 1619 εὐξάμενος) ὑποσχεθεὶς διασοφίζεται) ἀπατᾶ
 1620 μαινέτοι θεοὶ) ἀνεξίκακοι ἐπίμονοι καὶ βάβαιοι VR μισι-
 τῖαν) διὰ μισιτίαν) ἀπληστῖαν VR
 1622 διαριθμῶν) φηφισμάτων 1627 ἐρο) ἐρη
 1628 ὁ τριβαλλὸς) ὦ VR οἰμώζειν) καλῶς λέγειν
 1631 δοκεῖ) ἀρέσκει 1635 διαλλαγῶν) σπονδᾶν
 1636 ἀπίωμεν) ἄσ 1639 μιᾶς) τῆς βασιλείας
 1640 διαλλαττόμ) εἰρηνεύομεν
 1641 ὦ ἱζύρ') ταλαίπωρε ἐξαπατῶμενος) ὅτι 1646 οἶον) πῶς
 1648 διαβάλλεται σ') ἐξαπατᾶ VR πόνηρε) ἄθλιε
 1649 ἀκαρῇ) ἐν βραχεῖ 1652 ὦν γε ξένης) ἀπὸ
 1653 ἐπύκληρον) κληρονόμον VR 1654 ἀδελφῶν) δέον εἰπεῖν VR
 1656 νόθῳξ ἀποθνήσκων) ἐπεὶ οὐκ ἐξῆν τοῖς νόθοις κληρονομεῖν δίδον-
 ται VR 1657 ἐπαίρει) ὑψοῖ
 1658 ἀνθέξεται σου) ἀντιποιηθῇ

- 1661 ἀγκιστεύαν) μετουσίαν τῆς οὐσίας V R
 1666 μετείνει) μετουσίαν Ext. post v.) διὰ γὰρ τοῦ ἐγγραφῆναι
 εἰς τὰς φατρίας, σύμβολον εἶχε τῆς εὐγενείας V R

Fol. 189" (1671-1737) : —

- 1671 αἰκίαν) μάστιγα ἤγουν εἰς τὸ τύψαι τινὰ V R
 1677 πᾶν τὸ πρᾶγμα) πᾶσα ὑπόθεσις κρίματα
 1678 καλάνι κοραννᾶ) καλὴν κόρην V R μεγάλα βασιλιναῦ) με-
 γάλην βασιλίτισσαν V R
 1681 εἰ μὴ βαδίζειν) ἀναχωρεῖν V R Ext. ante v.] ἤγουν δυσφρά-
 στως λέγει· καὶ αἰσχιλος τὸ βαρβαρίζειν V R ὥσπερ αἱ χελιδονες)
 χελιδονίζειν φησι V R
 1682 οὐκοῦν) τὸ λοιπὸν ταῖς χελιδόσι) ταῖς εἰς τὴν νεφελοκοκκυ-
 γίαν V R
 1683 διαλλάττεσθε) εἰρηνεύετε ξυμβαίνετε) συμβιβάζεσθε
 1684 σφῶιν) ὑμῖν
 1688 κατεκόπησαν) ἐσφάγησαν οὐτοί) οἱ ὄρνιθες R
 1690 ἴτε) ἐπέλθετε 1691 τενθείαν) λαυμαργίαν
 1692 οὐκ εἰ . . .) πορευθεῖς
 1693 Pag. sig. sup. γαμικὴν] καὶ συκοφαντεῖν αὐτοὺς περὶ τὰ δικα-
 στήρια· V R τὰ ἐξῆς ταυτὰ ἐστὶν τὰ ἀνωτέρω ἐν ταῖς ἐκκλησίαις νῦν φησὶν·
 παίζει δὲ διασύρων τῶν ἀθηναίων συκοφάντας· παρὰ τὸ φαίνειν V R
 1699 σκαΐζουσί τε) σκαΐζειν τὸ σῦκα ἐκλέγειν καὶ συκοφαντεῖν V R
 1704 Pag. sig. sup. πανταχοῦ] βούλεται λέγειν ὅτι ἐξεβλήθη ἐκ τῶν
 σπλάγχχνων δια τοὺς ῥήτορας ἢ γλῶττα· ἐπεὶ ταύτη τοὺς ἄλλους κακο-
 ποιῶσι πρῶην γὰρ μετὰ τῶν σπλάγχχνων ἔτεμον τὴν γλῶτταν V R
 1705 χωρὶς τέμνεται) καὶ κεχωρισμένως
 1706 Pag. sig. sup. ὦ πάντ'] εἴη ἂν οὗτος ὁ ἄγγελος, θεράπων συνανα-
 βεβηκῶς πεισθεταίρω ὦ μείζω λόγου) ἃ μὴ δὲ λόγῳ ἰσχύει φράσαι R
 1709 οἶος) λαμπρὸς 1710 ἰδεῖν) εἰς τὸ χρυσαυγεί) αὐτὸν
 1713 Ext. sig. sup. ἔχων] εἰώθασι τῷ κεραννῷ ἐξ ἐκατέρου μέρους
 πτερὰ προσφύειν R
 1715 ἀνωνόμαστος) πολλή V R ἐς βάθος κύκλου) εἰς τὸ ὕψος
 τοῦ οὐρανοῦ R
 1717 αἰραι) πνέουσαι V R Ext. ante v.] διαψαίρειν τὸ ἡσυχῇ
 κινεῖσθαι καὶ ψοφεῖν V R διαψαίρουσι) κινοῦσι V R

- 1720 ἀναγε) ὕμναι V R Int. post v.] ἀπὸ τοῦ εὐριπίδου· ἀνεχε
 παρέχε φῶς φέρε V 1732 ἡλιβάτων) ὑψηλῶν
 1733 Ext. ante v.] καλῶς τὸ ἐπιθαλάμῳς γέγραπται V R
 1734 Ext. ante v.] συνήγαγον συνεμ V R
 1735 ἐν τοιῷδ' ὕμεναίῳ) ὕμνω βασιλικῶ V R
 1737 Inf. sig. sup. ἔρως] ἔρως φησὶ παράνυμφος ἦν τοῦ διὸς καὶ τῆς
 ἱρας· πάροχοι γὰρ ἐλέγοντο οἱ παράνυμφοι παρὰ τὸ παροχεῖσθαι τοῖς
 νυμφιδίοις· ἐπ' ὀχήματος γὰρ τὰς νύμφας ἦγον V R

Fol. 190' (1738–1765) : —

- 1738 εὐθυνη) διακυβέρνη Ext. sig. sup. παλιντόνους] τὰς πάλιν καὶ
 εἰς τοῦπίσω τεινομένης ἤδετο τοῦτάν τοῖς γάμοις R
 1744 λόγων) χάριν αὐτοῦ) τοπικὸν
 1745 κλήσατε) ὑμνήσατε V R
 1747 δεινόν . . .) καταπληκτικὸν· τὸν διάπυρον καὶ λευκὸν
 1749 ἄμβροτον) ἄφθαρτον
 1751 ὁδε) ἥ ὁ ζεὺς ἥ ὁ πεισθέταιρος λαβὼν τὴν βασιλείαν V R
 1752 διὰ σέ . . .) τὸν κεραυνὸν 1753 πάρεδρον) συγκάθεδρον
 1759 ὄρεξον) δὸς ὦ μάκαιρα) ὦ βασιλλ V R
 1760 χέρα . . .) οἱ γὰρ ὄρνιθες πτεροῖς ἀντὶ χειρῶν ἐχρῶντο V
 1761 λαβοῦσα) ἀψαμένη 1762 κουφῶ) βαστάζω V R
 1764 Pag. sig. sup. τήνελα] τὸ τήνελα μίμησις ἐστὶ φωνῆς ποιᾶς
 μουσικῆς· ὁμοίως καὶ τὸ ἀλαλαῖ· ἐστι δὲ ἀπὸ τοῦ ἐφνυμνίου οὐ εἶπεν
 ἀρχίλοχος εἰς τὸν ἥρακλέα μετὰ τὸν ἀθλον αὐγείου· τήνελα καλλίνικε
 χαῖρε ἄναξ ἥράκλεις αὐτός τε καὶ ἰόλαος· αἰχμηταὶ δύο· δοκεῖ δὲ πρῶ-
 τος ἀρχίλοχος νικήσας ἐν πάρῳ τὸν δήμητρος ὕμνον ἑαυτῷ τοῦτον
 ἐπιπεφωνηκέναι V R

There are eight hundred and twenty-seven notes in the Transcript designated as separate notes by means either of black-faced types or of symbols.¹

I Three hundred and ninety-three of these are not in V or R so far as I have discovered. These are printed in black-faced types.

¹ Three of the scholars named in the first note on p. 69 have briefly expressed their opinion about these notes. See Zacher, *Handschriften und Classen*, p. 603; Zuretti, *Analecta*, p. 147; Piccolomini, *Nuove Osservazione*, p. 447. Zuretti transcribes four of the notes on p. 161 f. of his *Analecta*.

One half of them are brief interlinear definitions, generally mere synonyms of 'hard' words in the poet's text, e.g. 30, 44, 45 (sic), 46, 96, 110 (sic), 124, 132, 135, 143 *τρυφηλῶν*, 156, 166, 168 *ταῦτα*, 171, 177, 209, 214 (five synonyms), 224, 255, etc. Such brief interlinear notes occur also in V and R, but there they are not so frequent, and fewer of them are trivial in character.

The etymological notes in this category are few, e.g. 26, 143, cf. 943. Some notes in this section relate to the 'action,' e.g. 2, 575, 1706; others designate metrical divisions, e.g. 685, 753, 769, etc.

About one eighth of the 393 are grammatical, e.g. 146, 418, 511, 572 (but the text in U reads *πετόμεθα*), 930 (sic), 932, 1298, 1583; 610, 663, 1744; 369, 1264; 164, 387 (sic), 595, 1000, 1046 (cf. 1744), 1562 (sic), 1710; 153, 432, 437, 607, 652 (prolepsis, cf. 1269), 746, 1010, 1513; 131, 316, 823, 1018, 1259, 1268, 1337, 1459, 1494, 1566, 1601.

About one fourth are exegetical. Some of these interpret the meaning, others give information on biography, natural history, or antiquities, e.g. 503, 567, 581, 611, 1005, 1042, 1131, 1242, 1281, 1342, 1416, 1453; 286, 763, 1073, 1564; 299, 761; 601, 827, 1519, 1541.

Although these notes are not found in V or R, some of them may be abridgments of Old Scholia, since Tzetzes had at his command a fuller ancient commentary than that in either V or R. See III below.

The following among late and unusual words that occur in these notes, but are not found in V or R, are especially worthy of remark: 156 *ἀχαρίτωτος*, 555 *λογοτριβήση*, 582 *ἀροτριοῦσι*, 828 *φυλάκτριαν*, 1241 *ἀσφαλίσεις* (meaning), 1532, 1595, 1602 *ἀποκρισιάριος*. Add 602 *θησανράρια*, 1021 *προδεχόμενοι*.

II There are 87 cases in which U agrees¹ with both V and R (marked VR in the Transcript).

In about one third of these cases the note in U is identical, or practically identical, with the note in V and R, e.g. 539, 707, 745, 803, 844, 929, 1169, 1248, 1745. In the remainder it is shorter, and is either a complete part of the note, e.g. 100, 521, 547, 648, 697, 911, 1221, 1442, — or it is a word or a few words extracted from the note, e.g. 141, 503, 766, 1159, 1406, 1620, 1678, 1720. The two cases are about equally divided.

¹ The agreement is not always absolute. See the last paragraph on p. 71.

III Similar to the foregoing are the cases in which the note in U agrees with that in V, but is not found in R (marked V), and those in which it agrees with the note in R, but is not found in V (marked R). There are 37 cases of the first sort, 20 of the second.

These notes prove that *Tzetzes's copy of the archetype had fuller notes than those in either V or R*. This important fact is confirmed below.

IV The instances in which a note in U is found in V in a changed form, but is not in R (marked *V*) number 62; those in which it is found in R in a changed form, but is not in V (marked *R*), 23.

V There are 27 cases in which the note in U is found also in V and R, but while in agreement with one is in disagreement with the other. The instances where U agrees with V but differs from R (marked *VR*) number 17; those in which it agrees with R but differs from V (marked *VR*), 10.

Half the cases of disagreement result from the omission *from V* or *from R* of parts of a note that is found in U. The most of these omissions occur in R. They confirm the conclusion reached in III, that Tzetzes's edition of Aristophanes was better provided with Old Scholia than either V or R. U has a fuller note sometimes than that in V, sometimes than that in R, but since it agrees with either V or R in all these cases, the additions (i. e. the omissions in V or R) must be from the body of the Old Scholia.

VI There are, finally, 178 instances in which notes in U are found both in V and in R, but in changed form (marked *VR*).

Here also the conclusion reached in III is confirmed, since parts of notes in U that belong to this category are found in V but are omitted in R, or are found in R but are omitted in V.

In both the last categories the disagreements, besides those resulting from omissions in the two older mss., are differences in form, in word, or in phrase.

These two categories, therefore, are of intrinsic importance, since they furnish the test as to whether U is in closer agreement with V or with R.

The last three categories (IV — VI) illustrate Tzetzes's mode of procedure in dealing with the Old Scholia otherwise than by simple omission.

In the following discussion of the questions proposed in the last two paragraphs, I assume, as I have previously assumed in this paper, that

Tzetzes 'composed' the notes on the *Aves* found in U. No scholar, I believe, denies this. Furthermore, that there was an archetype, very probably made at Byzantium, from which all existing Old Scholia on Aristophanes are derived. An inspection of any page of the notes on the *Aves* in U shows that Tzetzes in writing them must have had before him a manuscript based on the archetype, and it has previously been shown that this manuscript had fuller notes than those in either V or R. See III above.

Are the note in U in closer agreement with those in V or with those in R?

I have observed the following cases of agreement and disagreement between U and the older mss. Mere omissions *from V* and *from R* of part of a note found in U are ignored.

U *inclines towards* V:¹

31 σάκες γὰρ] σάκαι δὲ² 65³ 85 τοῦ ἔποπος U ἔπο^π V (ἔποιψ G sic) τοῦτο το ἔπος R 104 ἐλήλυθε U ἐξεληλυθε V ἐξεληλύθει R 139 βαλανείων] βαλανείου 158 κίβδηλα λέγεται] κιβδηλένεται 159 οἷς στεφανοῦνται] ἐν οἷς στέφονται 176 ὥς] ὥστε 185 οἱ πάρνο-
πες] οἱ ὄρνεις οἱ παρνοποι 189 παίζει δὲ . . . ζητοῦσιν] ἢ οὕτως . . .
αἰτοῦσιν 189 ὀλίγοι καὶ εἰρηνικοὶ] καθ' ἓνα καὶ εἰρηνικῶς 436 ἐπι-
στάτη δὲ θηλυκὸς] ἐπιστάτης δὲ 463 περιεκκεντο] παρέκκεντο 465
νομέως U ῥωμεως V βοσκῶ R 501 ἀρχομένου] ἐρχομένου 534
ἄρτυμα] ἄλφιστα 680 ἔαρι] ἔαρ 680 τελοῦσι] τελοῦνται 787 μα-
κρῶν] μικρῶν 831 κωμωδεῖται] διεβάλλετο 882 δωρικὸν] δωρικῶς
902 ἀπὸ παροιμίας] παροιμιῶδες 984 μεταλαβεῖν] ἐπιθυμῇ 1009
διαβεβωημένος] περιβόητος 1227 πράξητε] πράξεται 1258 παρὰ
τὸ ἀντι του 1368 συνεχεῖς] συνεχῶς 1410 δᾶν] δ' οὖν 1614

¹ The reading placed before the bracket is that in UV, the reading following it is that in R, unless a more exact designation is given.

² I am indebted to Mr. Rutherford for permission to use the transcript of the Scholia in the Codex Ravennas published in his *Scholia Aristophanica* (1896).

³ The discrepancy in the notes on 65, where the readings are: λιβυκὸν δὲ ἐπεὶ οἱ λίβνες βάρβαροι καὶ δειλοὶ· ἢ ἐπεὶ πολύνους ἢ λιβύη UV, ὥς ἐν λιβύη πολλῶν καὶ ἐκτραπέλων ὄντων ὀρνέων R, is not here recorded since the note in R was probably an alternative note, which happens not to occur in V. Compare the cases cited in the second paragraph on page 72.

καθ' ἑαυτοῦ] καθεαυτὸν 1666 τῆς εὐγενείας] την εὐγένειαν 1704
 ἔτεμον] ἔτεμνον 1737 παρὰ τὸ παροχεῖσθαι] παρα οχεῖσθαι 1764
 μετὰ τὸν ἄθλον] μεγίστων ἄθλων 1764 αἰχμηταὶ U αἰχμητὰ V
 αἰχμητῆς R 1764 ἑαυτῶ] ἑαυτοῦ

U inclines towards R:¹

12 τὴν εἰς τὸ οἶμοι] εἰς τὴν οἶμοι 66 ἀπεπάτησεν U ἀποπατη-
 σάντων R ἑναφεικῶς V 156 πολλοῦ χρόνου] πολῶν χρόνων 185
 κωνώπων] κώνωπες 462 ἡντρέπισται U ευτρέπισται R ηντρεπίζεται V
 465 οἱ λιπαροὶ] ὡς λιπαροὶ 501 κυλίνδονται] κυλινδοῦνται 527
 ἱξὸν] ἱξῶ 535 παρὰ τὸ χέεσθαι (χεύεσθαι R)· γλυκὺ δὲ μέλιτι δε-
 δευμένον] παραχεύεσθαι γλυκεῖ δὲ μέλιτι δεδευμένος 879 ἡῤχοντο
 ἑαυτοῖς τὲ καὶ τοῖς χίοις U ἡῤχοντο κοινῇ ἐπὶ των θυσιῶν ἑαυτοῖς τε
 καὶ χίοις R εῤχοντο κοινῇ ἐπὶ τῶν θυσιῶν ἑαυτῶν τὲ καὶ χίων V
 1113 ἀπὸ τοῦ συναθροίζειν] ἐκ τοῦ προαθροίζειν 1204 ταχυναντοῦ-
 σαι] ταχυθανατοῦσαι 1360 πείση] πείσεις 1395 αὐτῶ] αὐτὸν
 1566 κληρονμεῖν] συγκληρονομεῖν 1764 δύο] δύω

It appears from this evidence that the notes in U are in closer agree-
 ment with those in V than with those in R. The ratio established by
 these instances is that of about two to one.

A different and less important question is whether the notes found in
 U occur in great number in V or in R. The ratio in III above is 37
 in V to 20 in R; in IV it is 62 to 23. This preponderance of V over
 R is explained by the fact that the notes in V are more numerous than
 those in R, and that there is a gap of three unannotated folios in R,
 namely 56", 57', 57".

What was Tzetzes's mode of procedure in dealing with the notes
 which he found in his copy of the archetype?

He generally omitted them outright; furthermore, he usually omitted
 the greater part of those that he selected; but sometimes he found a
 brief note that was ready to his hand. His procedure in making omis-
 sions has been indicated above in II (p. 96), and perhaps does not
 need further illustration.

This method was followed in *all* the notes recorded in the Transcript

¹ The reading placed before the bracket is that in UR, the reading following it is
 that in V, unless a more exact designation is given.

which show relationship with the notes in V and R. His purpose is reasonably obvious; he was making an edition of this play 'with brief notes.' But he secured brevity also by compression, and he did this with intelligence and skill, although occasionally he got befogged. In the following examples he substitutes a short sentence, or a phrase, or even a single word for a longer sentence which he found in his copy of the archetype:

290 *ρίψασπις γὰρ ἦν*] *ὡς ρίψασπιν δὲ διαβάλλει τὸν κλεώνυμον* V
 446 *ταῦτα ὁ ποιητῆς*] *ἐπειδὴ περὶ νίκης εὐχεται ποιῇ αὐτὸν ὁ ποιητῆς*
εὐφημοῦντα ἔστι ταῦταγι V R 877 *διαβάλλει αὐτὸν*] *παρ' ὑπονοίαν*
ἐπήγαγεν βουλομένος αὐτὸν διαβαλεῖν V R 1011 *ὑπαναχώρει*] *ὡς*
φίλος σοι συμβουλεύω ὑπαναχωρῆσαι ἐνθεν V R 1021 *προδεχόμενοι*
τοὺς ξένους] *προξένους ἐκαλοῦν τοὺς τεταγμένους εἰς τὸ ὑποδέχασθαι*
τοὺς ξένους τοὺς ἐξ ἄλλων πόλεων ἦκοντας V R 1294 *μονόφθαλμος*
καὶ ἄρπαξ] *ὅτι ἄρπαξ καὶ ἀναιδής· ὅτι δε* [καὶ add. R] *μονόφθαλμος*
οὗτος εἴρηται (προεῖρηται R) V R 1479 *τότε γὰρ ἐγένοντο αἱ δίκαι*] *τῷ*
γὰρ μουνουχίῳ μὴν τοῦ αἵματος (ἑαρος R) γυμνάζονται αἱ πρὸς
τοὺς ξένους δίκαι V R 1648 *ἐξαπατᾷ*] *ὅτι τὸ διαβαλλοῦνται (διαβάλ-*
λεται R) χρῶνται ἐπὶ τοῦ ἐξαπατᾶν V R 1682 *ταῖς εἰς τὴν νεφελο-*
κοκκυγίαν] *διὸ καὶ ἐποίοι οὐκοῦν παραδοῦναι ταῖς χελιδόσιν λέγει ἐπεὶ*
καὶ αὐτὸς πρὸς αὐτὰς βαδίζει εἰς νεφελοκοκκυγίαν V R 1738 *ἦδετο*
τοῦτ' αὖ τοῖς γάμοις] *εἴρηται περὶ τούτου ἐν τοῖς μενανδρείοις, ὅτι ἐν*
τοῖς γάμοις ἦιδετο R

A neat device is employed in abridging a note that calls attention to a word used in address, e. g. 1567 *ὦ τριβαλλὲ τοῦτο λέγει τῷ βαρβάρῳ*
τῷ συμπαρόντι αὐτῷ εἰς τὴν πρεσβείαν ὁ ποσειδῶν V R Cf. 958, 1199,
 1759. A similar contrivance is used to indicate the order of words,
 compare 369 and 1264 with 381. In 652 and 1269 the editor takes a
 like short cut in enunciating the doctrine of prolepsis.

There is evidence on each page of these notes that they are not mere literal excerpts from the Old Scholia. Compare the following instances of the substitution, which is in most instances deliberate, of one word for another:

43 *ἄμυναν*] *τὸ ἀποσοβεῖν* V R 68 *διὰ*] *παρὰ* V R Cf. other shifts of the preposition in 276, 462, 877, 1354 *ἀπὸ* (bis), 1463 *παρὰ*
τὸ, 1611. 69 ὄρνις] *ὄρνεον* V R 69 *τεράστιον*] *τεραστικὸν* V R

147 ἐρχομένους] ἐγκαλουμένους VR 158 ἀργυρίου] ἀργύρου VR
 168 διασύρει] διὰβάλλει V (The word διασύρω occurs often in these
 notes; cf. 17, 37, 268, 879, 930, 1570, all original.) 179 ἄλωνος]
 αἰονος V 194 θηρατικοῦ] θηρευτικοῦ VR 237 προσκαλεῖται]
 καλεῖ VR 299 χωρίον] κουρέιον V 301 προσυπάρχουσιν] πρού-
 παρχουσιν V For similar instances, cf. 486, 579, 1021, 1169, 1429
 περιφέρεισθαι, 1717 κινεῖσθαι and κινούσι. 399 τόπος] πόλις VR
 399 πόλεμος] μάχη VR 427 λέγει] ἐρεῖ¹ VR 433 μετεωρίζο-
 μαι] μετεώρημαι V μετηώρημαι R 489 ἄγη] ἄση VR 530 κρα-
 τούντες] κακούντες VR 549 ἀπολυσάντων] ἀπολεσάντων V 552
 ἐκτίσθη] οἰκοδομηθῆναι VR 598 φοινικὸν πλοιάριον] φοινικικὸν σκά-
 φος VR 601 ἀποκρύφων] ἀγνώστων VR 606 φθάσωσι] προκύν-
 ψουσι V προκόψουσιν R 627 μεταβαλλόμενος] μεταπίπτων V πίπτων
 R 639 διεξόδους] ἐξόδους VR 641 καλιὰν] νοσιὰν V νοσιᾶν R
 712 ὑποκρινόμενος] προσποιούμενος VR 717 ὄρνων] ὄρνεομάντεων
 VR 721 κακόποδας] καλλόπαδας VR 749 τραγωδὸς ποιητῆς]
 τραγωδοποιός V τραγωδίας ποιητῆς R 781 τὰ ἱερά] τὸν ἱερέα VR
 842 τοὺς φύλακας] τὰς φυλακὰς VR 842 ἐφόρουν] εἶχον VR
 874 σεβάξιν λέγουσι] καβάξιν φησι V 1014 ἄλλους] ἀλλήλους R
 1028 ἀλαζονικὸς σκώπτεται] ἀλαζωνικῶς σκῆπτεται VR 1029 φησὶ]
 λεγει R 1065 βλάστημα] ἀκρόδρυα VR 1074 συγγενῇ] προση-
 κόντων VR 1112 ἀξίαν (sic)] ὀξείαν VR 1113 οἰσοφάγος]
 προλόβους VR 1134 πλινθοφόροι] ἀχθοφόροι VR 1137 τέ-
 μνουσι] ἀνύουσι VR 1317 δοῦλον] μανῆν V 1376 ἀσυνάντητον]
 ἀσυνάρμοστον VR 1410 πρεσβύτου] πρεσβυτέρου VR 1493
 φύσεως] ὄψεως VR 1564 δεδυκότες] καταδεδυκότες R 1611 δίας]
 δηλοῖ VR 1678 βασιλίσσαν] βασιλείαν VR 1713 ἐξ ἑκατέρου]
 ἐξανωτέρου R 1737 νυμφιδίους] νυμφίους VR

These are simple but essential changes. In other instances the rewriting is more comprehensive. In extreme cases it results in a complete or nearly complete re-phrasing of the original note, as in the following examples :

4 ἀπο μεταφορᾶς του στήμονος] προφορεῖσθαι γὰρ λεγεται τὸ παρα-
 φέρειν τὸν στήμονα τοῖς διαζομένοις VR 17 διασύρει τοῦτον ὡς
 μικρὸν τῷ σώματι] ἄδηλον εἰ ἀσωπόδωρον λέγει· ὃς κωμωδεῖται ἐπι

¹ See Mr. Rutherford's instructive note on ἐρεῖ, I, p. 452.

σμικρότητι σώματος ἦν δὲ καὶ ὁ θαρραλεΐδης μικρὸς V 37 διασύρει
 τὸ φιλόδικον καὶ τὴν συκοφαντίαν] εἰς το φιλόδικον τῶν ἀθηναίων ὅτι
 συκοφαντούμενοι οἱ πολλοὶ ἀπέτινον χρήματα VR 70 ἐπεὶ ὁ ἡττη-
 θεὶς ἀλλεκτρυνὼν ἀκολουθεῖ τῷ νενικηκότῳ] φυσικὸν (εστὶ add. R) τοῦ
 (καὶ add. R) ἐν ταῖς συμβολαῖς τῶν ἀλεκτρυνόνων τοὺς ἡττηθέντας ἔπε-
 σθαι τοῖς νενικηκόσι VR 111 παρόσον οἱ ἀγροικοὶ μισόδοκοι] τοῦτο
 λεγείν ὅτι οἱ ἀγροικοὶ μόνοι εἰσὶ οἱ μὴ φιλοδικασταὶ VR 125 καὶ
 ἔχει (i. e. ἔχειν) ἀρίστους δημαγωγούς] ἀρίστους κεκριμένους θέλεις ἔχειν
 ἄρχοντας τοῦ δήμου καὶ τῆς πόλεως. 126 διότι ἐλέγετο ἀριστοκράτης]
 παρὰ τὸ ὄνομα πεπαιχεν ἐπεὶ ἀριστοκράτης σκελείου υἱὸς ἦν VR 267
 ἢ ζῶον τινὸς ἢ τοῦ ἔποπος] οἶμαι καὶ παντὰ τοῦ ἔποπος ποικιλομένον
 οἱ δὲ ὀρνέον περιπταμένον V 399 τόπος εἰς ὃν ἐγένετο πόλεμος λακε-
 δαιμονίων καὶ ἀργείων] ἔστιν δὲ τῆς ἀργείας πόλις . . . ἴσως δὲ ὅτι ἐν
 ὀρνέαις μάχῃ ἐγένετο κτέ. 568 διὰ τὰς μοιχείας τοῦ λήρου (dele
 λήρου) διὸς εἶπε τὸν ὀρχίλον] ἐπλάσατο τὸ ὄνομα (τοῦ add. R) ὀρνιθος
 ἐπεὶ κατωφερὴς ὁ ζεὺς καὶ μοιχεὺς (μοιχὸς R) δια τοῦτο ὀρχίλον παρεί-
 ληχεν δια τοὺς ὄρχεις VR 619 λιβυκὸς θεὸς ὁ ἄμμων] ἐνταῦθα
 (ἐνθα τὰ R) μαντεῖα εἰσὶν . . . ἐν δὲ λίβυσι τὰ τοῦ ἄμμωνος VR
 639 βραδὺς δὲ ἦν εἰς τὰς διεξόδους διὸ καὶ διαβάλλεται] ὅτι βραδὺς ἦν
 περὶ τὰς ἐξόδους καὶ ὥς οἱ διαβάλλοντες οὐχὶ προνοητικὸς ἦν ἀλλ' ἀμε-
 λητής VR 721 τὰ πρῶτα ξυναντήματα ἐκάλουν σημεῖα] καὶ γὰρ
 ταῦτα ξυμβόλους ἐποιοῦν τὰ πρῶτα συναντῶντα V 835 παίζει πρὸς
 τινα παῖδα νεοττὸν καλούμενον] ἴσως δὲ τις ἦν καλὸς παῖς νεοττὸς τοῦ-
 νομα πρὸς ὃν παίζει V (Tzetzes boldly rejects the doubt.) 1142
 ἔπαιζε δια τὸ παράγεσθαι ἀπὸ τῆς ἔρας] παρὰ τὴν ἔραν πέπαιχεν· ἐπεὶ
 ὁ πῆλος ἐκ τῆς ἔρας τουτεστι τῆς γῆς VR 1272 εἰς τὸ γενέσθαι
 σιγὴν] οἷον εἰς σιωπὴν κήρυξον VR 1376 ἀσυνάντητον τὸ κῶλον
 πρὸς διαβολὴν] ἐπίτηδες ἀδιανοητεύεται θέλων διαβάλλειν τὰ κινήσιον
 ποιήματα ὥς ἀδιανόητα ἀσυνάρμοστον τὸ κῶλον τοῦτο προσέρριπται VR
 1421 διότι χλαῖναι γίνονται ἐκεῖ διαφέρουσαι] οἱ δὲ, ὅτι χλαῖναι διάφο-
 ροὶ ἐν πελλήνῃ ἐγίνοντο R 1570 διασύρει τοὺς ἀθηναίους ὅτι βαρ-
 βάρους μετὰ ἀξιοπίστων εἰς δουλείας (sic) ἔπεμπον] ἐμίξεν ὥς ἐπι
 ἀθηναίων ἐπεὶ ἰσοτιμίας οὔσης συμβαίνει δημῳδεῖς ἅμα τοῖς ἀξιοπίστοις
 ἀποστέλλεσθαι ὥσπερ καὶ νῦν ὁ βάρβαρος εἰς μηδὲν χρήσιμον συμποσει-
 δῶνι καὶ ἡρακλεῖ ἀπεστάλη VR

Although Tzetzes shows disposition to brief statement, he does not hesitate to amplify when occasion seems to him to demand it. His

original contributions are not confined to the notes printed in the Transcript in black-faced types. Compare the following incomplete list of instances in which the words here quoted are not in either V or R :

92 τὴν πύλην 147 ἡγουν εἰς κρίσιν 159 ἐρυθρὰ 321 καὶ
ὑπόθεσιν μεγάλην 381 ἡμᾶς αὐτῶν 392 δέον et ἡμᾶς 429 ἡγουν
φρόνησις (This is an attempt to interpret the obscure, if not blunder-
ing, old scholium that follows ; note the lemma.) 602 τὰ λεγόμενα
παρ' ἡμῖν θησαυράρια 682 ἡχοῦσα 738 ὠδὴ ἥτοι στροφὴ 798
ἔχων (Here incorporated from the text.) 858 παίζει αὐτὸν 875
τῇ ρέα ταύτην εἰκάσας 923 ἔθηκα et ἔθνον 1112 διὰ τὸ ἀρπακτι-
κὸν 1146 μόριον 1335 ὑπομείνω 1375 καὶ πτερύγεσσι 1454
τὰ ζῶα 1577 προαιρήθημεν 1704 πρώην γὰρ

In the following instances parts of two notes that presumably were separate in the archetype are combined in one: 102, 189, 276, 447, 463, 465, 530, 534, 538, 550, 559, 639, 721, 749, 798, 810, 869, 918, 1028, 1203, 1258, 1368. In 705, parts of three notes are united in one. The parts are often combined with skill, but in some instances the workmanship is bad. On 447, 463, 550, 721, 749, 810, 1028, 1203, 1258, 1368, two notes on different parts of the text are run together without due warning. On 539 a note (ἡὔξησε κτέ.) which in V is an explanation of ἀλκμήνας is transferred without impropriety to ἀλόπας.

The parts of a single continuous note are rearranged, in the rewriting, in the notes on 266, 301, 648, 1693, 1704. The note on 301 is noteworthy. The warning of the Old Scholiast is ignored, and Demon's note, against which it is directed, is put first. The change in order is polemical. The warning inserted in the note on 1693, τὰ ἐξῆς ταυτά ἐστιν τὰ ἀνωτέρω, shows that the change in order in this note resulted from oversight and is not due to Tzetzes.

A brief style has its pitfalls. In the note on 109 Tzetzes is committed to the statement that ἡλιαστὰ signifies 'a court-house in Athens.' The note in VR reads: δικασταὶ ἀπὸ τοῦ μεγάλου δικαστηρίου τῆς ἡλιαίας. The surprising statement is made in the note on 266 that ἐπὶ ὧν means 'to sit on eggs.' V more credibly affirms: ἐπὶ ὧν ἐστι τὸ ἐπὶ τοῖς ὠοῖς καθεζόμενα τὰ ὄρνεα κράζειν. There are other startling revelations, which are not to be defended on the plea of brief expression. The note on 82 both adds a word to the language, unobjec-

tionable in form, and records a new fact in the natural history of the gnat; but this philological novelty, hitherto unremarked, is probably due to the librarius. This gnat, however, will not down, and in the note on 569 seems to claim identity with the ram. Again, by the fatal change of a single word in the note on 951 Peithetaerus's airy town is whisked from the clouds and consigned to the infernal regions. Other instructive disclosures will reward research, For changes that vitiate the sense or leave the grammatical construction suspended, see the notes on 186, 272, 299, 521, 538, 879, 1014, 1368. For misinterpretations, see the notes on 84, 110, 387, 962, 966, 973, 1163, 1622. For notes in which the thought is incomplete from insufficient form, see 92, 147, 248, 275, 317, 566, 794, 823, 1029, 1654.

In general, however, the workmanship is good. The evidence already adduced shows that Tzetzes's object was well-defined. He was writing a brief commentary on the *Aves* based on the Old Scholia with additions 'by the editor.' He aims first of all to interpret the poet's language. He is interested in facts of ancient life, in political history, and in biography; but he shows indifference to literary history. He did not simply excerpt his notes from his copy of the archetype, but often rewrote them, making changes that show intention and sound judgment. In the following instances, e.g., he deliberately altered the grammatical construction.

102 ἐπήγαγε] ἐπαγαγων V 319 ὑποπτεύουσι γὰρ] ὑποπτεύοντες V
 424 ἦγον ὁ οὐρανὸς καὶ ἡ γῆ] τὸν ουρανὸν καὶ τὴν γῆν λεγει R
 552 καὶ ἡ βαβυλῶν δὲ πλίνθων ὀπτῶν ἐκτίσθη κτέ.] φησι (φασι R)
 γάρ τὴν βαβυλῶνα ἀπὸ ὀπτῶν πλίνθων οἰκοδομηθῆναι κτέ. V R Cf. 765.
 732 ἐμφαίνει] ἐμφαίνων V R 1256 πολλάκις συννουσιασθεῖσαν] πολ-
 λάκις ἐμβαλεῖν δυνάμενον V R (This brings συννουσιασθεῖσαν into con-
 struction with the subject of θαυμάζειν.) 1410 ἐναντίον] ἐναντίως
 V R 1615 συγκατατίθεμαι] συγκατατίθεται V R 1706 λόγῳ] λό-
 γος R πνέουσαι] πνέουσι V R

He changed tenses: present to past, as in 147, 292, 1035, 1354, 1404, 1479, 1569, 1737 (bis); perfect to pluperfect, as in 822; perfect to aorist, as 299, 568. The Alexandrian commentators phrased their notes sometimes in the present, sometimes in the past. Do these instances of a re-phrasing of their presents by pasts show that, com-

sciously or unconsciously, Tzetzes felt himself to be far removed in time from the poet he was interpreting? Other changes occur: of form, as in 461, 765, 978; again of tense, as in 189 (bis), 465, 1028, 1106, 1463; of mood, as in 301, 425.¹

Many notes are of superior quality or manifest a personal judgment. To quote typical examples, τὰ ἱερὰ in 781, τετυπημένον in 915, παρὰ τὸ φρυνκὸς in 1161, and αὐγείον in 1764, are interpretations superior to those found in the older mss. and doubtless correctly report a better tradition. The note on 968 confirms Dindorf's conjecture. In 43 there is a definite alternation of explanations that is only implied in VR. In 363 the amplification in expression makes the thought clearer. In the note on 361 the editor shows at least that he has the courage of his convictions. The same authoritative tone is found in the note on 835, where the doubt expressed in VR is rejected. The same positiveness leads to a statement about Theagenes in 822 that it would be difficult to establish. Finally, the note on 1284 is a clever imitation of the note to be found in VR on 1281, which reads: τῆς τῶν λακῶνων ἡρώων πολιτείας. Cf. the note on 1455, which applies to the explanation of the processes employed in the first suit, the learning recorded by VR on 1459 in regard to the second.

It is now apparent that the notes on the *Aves* found in U depart from the traditional text preserved in V and R. They differ also from the text preserved in the other mss. of the *Aves*, and hold a position, in the history of the ancient commentary on this play, that is unique. In order to illustrate this important point, I give in what follows the notes found in U² on fol. 183' (see the facsimile of this page, prefixed to this article) and the variants in V, R, Γ, Es, and the Princeps.³

¹ See Mr. Rutherford's note on 426, I, p. 452.

² The text of the notes in U is here printed in black-faced types.

³ In quoting, I give the spelling, accentuation, and punctuation of the first manuscript named, in each case, V taking precedence.

TEXT OF THE NOTES IN U ON 795-858, WITH VARIANTS

796¹ βινήσας) et sup. συνουσιάσας βινῶ, συνουσιάζω²

Om. MSS. Pr.

798 πυτιναῖα μόνον ἔχων πτερὰ) τῆς πιτύνης ἔχων κρεμάμενα ἱματάρια
τῷ τραχήλῳ | ἡ δὲ πιτύνη πλέγμα ἐστὶ

τὰ παρὰ (περὶ Pr.) τραχήλῳ (τῷ τραχήλῳ R Γ M Es Pr.) τῆς πυτί-
νης κρεμάμενα αἵμαντάρια (αἵμαντήρια R) ἐκατέρωθεν πτερα καλεῖσθαι
MSS. Pr.

ὄρνεον μικρὸν ἢ πυτίνη δὲ πλεγμα ἐστὶν V Γ Es Om. M Pr. ὄρνεον
μικρὸν ἢ πυτίνη R

799 ἡρέθη) προεκρίθη

Om. V R M Es Pr.

803 Ext. sig. sup. ὠκυπτέροις] τῶν πτερῶν τὰ μὲν καλεῖται πτίλα· τὰ
δὲ, πτερὰ, τὰ δὲ ὠκύπτερα

ἐπὶ τῶν πτερῶν κτέ. M.

805 χηνὶ . . .) εὐτελῶς γεγραμμένῳ χηνὶ

χηνὶ om. M

808 τάδ' οὐχ' . . .) ἡγουν ὁ χὴν καὶ ὁ κοψίχος

Om. MSS. Pr.

810 Ext. post v.] παράδοξον ὃ οὐκ ὠνόμασται ποτὲ | τοῖς ὄρνεσι

816 χαμεύνη) τῇ εὐτελεῖ

Om. V R M ἡ δὲ χαμεύνη εὐτελής ἐστιν Γ Es Pr.

816 κειρίαν ἔχων) εἶπω τοῦτο τὸ ὄνομα

οὐδ' ἂν τὴν χαμεύνην ὀνομάσαιμι σπάρτην MSS. Pr.

822 θεαγένους) ἐκ πενίας πλούσιος ἐγεγόνει

προείρηται (προείρηκεν Pr.) ὅτι πένης οὗτος· ἔλεγε δὲ ἑαυτὸν (αὐτὸν
M Pr.) πλούσιον MSS. Pr.

823 ἅπαντα) εἰσι

Om. MSS. Pr.

823 καὶ λῶστον . . .) πιστεύειν αὐτὸ ἢ εἰς το

βέλτιον φησι πιστεύειν τὰ χρήματα (τὰ χρήματα πιστεύειν Γ) τούτων
ἐν νεφελοκοκκυγία ἀποκείσθαι ἢ εἰς τὸ φλέγρας πεδιον MSS. Pr.

¹ Verses 795, 796 occur, with notes, both at the bottom of fol. 182'' and at the top of fol. 183'.

² See p. 69, note 2.

824 τὸ φλέγρας πεδίον) ἔστι πεδίον τῆς θράκης

Om. M ἔστι δὲ τῆς θρα V . . . τῆς θράκης πεδίον R ἔστι δὲ (τῆς add. Es Pr.) θράκης πεδίον Γ Es Pr.

825 καθυπερηκόντισαν) δέον εἰπεῖν κατεπολέμησαν

εἰπεῖν om. V Γ M Es Pr.

826 λιπαρὸν) λαμπρὸν

Om. MSS. Pr.

827 πολιοῦχος) φύλαξ

Om. MSS. Pr.

827 τῷ ξανοῦμεν) ὡς οἱ ἀθηναῖοι

Om. MSS. Pr.

828 πολιάδα) φυλάκτριαν

Om. MSS. Pr.

831 κλεισθένης) οὗτος ὡς γυναικῶδης κωμωδεῖται

Om. Es Pr. ὡς γυνακῶδης οὗτος κωμωδεῖται V M οὗτος διεβάλ-
λετο ὡς γυναικῶδης R

832 καθέξει) φυλάξει

Om. MSS. Pr.

832 Ext. post v.] εἰς τὰς ἀθήνας τείχος πελαργικὸν ἐν τῇ ἀκροπόλει

ἀθήνησι τὸ πελαργικὸν τείχος (ἦν add. M) ἐν τῇ ἀκροπόλει (ἐν τῇ
ἀκροπόλει om. R) MSS. Pr.

835 ὦ νεοττέ . . .) παίζει πρὸς τινα παῖδα νεοττὸν καλούμενον

Om. R M ἴσως δέ τις (τισι Γ Es Pr.) ἦν (om. Γ Es Pr.) καλὸς
παῖς νεοττὸς τοῦνομα πρὸς ὃν παίζει V Γ Es Pr.

836 Ext. sig. sup. οἰκείν] καὶ τοῦτο παίζει ἐπὶ τραχὺ τὸ πελαργικὸν καὶ
πετρῶδες

Om. R. τὸ γὰρ (γὰρ om. Γ Es Pr.) πελαργικὸν καὶ αὐτὸ τραχὺ (τὸ
γὰρ . . . τραχὺ om. M) ἀλλὰ δια τι ἐπιτήδειος ἐπὶ πετρῶν οἰκείν (ἐπὶ
πετρῶν οἰκείν post ἐστὶ M) εἴπερ ἀλεκτρυνὼν ἐστὶ κτέ. V Γ M Es Pr.

839 Int. ante v.] κυρίως δὲ ὀργάσαι τὸ πιστῶσαι

δὲ ὀργάσαι τὸ om. V R Γ Es Pr. δὲ ὀργάσαι om. M

839 ἀποδὺς) ἐκδυθεῖς

Om. MSS. Pr.

839 ὄργασον) μάλαξον

Om. R

842 Ext. post v.] οἱ τοὺς φύλακας γὰρ περισκοποῦντες, κῶδωνας ἐφόρουν

οἱ περίπολοι οἱ (οἱ om. R Es Pr.) τὰς φυλακὰς περισκοποῦντες ἐρχό-

μεινοι ἐπὶ τοὺς φύλακας κώδωνας εἶχον καὶ τοῦτον (τοὺτ R τοῦτοις M
διὰ τοῦτον Γ corr. Es Pr.) ἐψόφουν MSS. Pr.

844 Ext. sig. sup. ἕτερον] ἐπεὶ μεταξύ γῆς καὶ οὐρανοῦ ἐστὶν ὁ ἀήρ
ἐστὶν om. Γ M Es Pr.

846 οἴμωζε) ἀντι τοῦ κοπία

Om. MSS. Pr.

846 οἶ) καὶ ὅπου

Om. V R M Es Pr. καὶ om. Γ

849 ἱερέα . . .) πομπεύσοντα τὴν ἡσθυσίαν

Om. V M Pr. τὴν ἡσθυσίαν om. R Γ Es

850 αἵρεσθε) ἐπαίρετε

Om. MSS. Pr.

851 ὁμορροθῶ) συγκατανεύσω

Om. MSS. Pr.

852 συμπαραινέσας ἔχω) συναινῶ συγκατατιθεῖς

Om. MSS. Pr.

853 Ext. sig. sup. προσόδια] οὕτω γὰρ ἔλεγον τὰς προσαγομένους τοῖς
θεοῖς πομπὰς

οὕτω δὲ (δὲ om. R M) ἔλεγον τὰς προαγομένους τοῖς θεοῖς πομπάς
(θυσίας Γ corr. Es Pr.) MSS. Pr.

855 προσέτι) σὺν

Om. MSS. Pr.

857 πυθιάς βοὰ) ἤγουν αὐλητῆς ἡῦλον γὰρ ἐν ταῖς θυσίαις

Om. M. χοαὶ (βοὰ ὁ R) αὐλητῆς εἴρηται δὲ καὶ (? αἶς G pro δὲ
καὶ habet ὅτι R ὅτι καὶ Γ Es Pr.) ἐπὶ ταῖς θυσίαις ἡῦλον V R Γ Es Pr.

858 συναδέτω . . .) ὡς αὐτομάτως ἐπιόντος αὐτοῦ ταῖς εὐωχίαις, παίζει
αὐτὸν

παίζει αὐτὸν om. MSS. Pr.

It appears from the investigation set forth in this paper that *the notes in U on the Aves must be used with great caution in restoring the text of the Old Scholia on this play.*

Professor Charles W. Pappas,
with the compliments of
1906 John Maclean White.

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AN UNRECOGNIZED ACTOR IN GREEK COMEDY

BY JOHN WILLIAMS WHITE

IN the *Lysistrata* Aristophanes employs a chorus of unmistakable constitution: its members, twelve elderly men and twelve women, are distinguished from one another by their sex; furthermore, these two divisions, which are easily discriminated by their dress, are hostile to one another during the greater part of the play. Each half of the chorus has its own leader.

These half-choruses appear in the *parodos* of the play in succession: the men come in first (254), under command of their leader; in due course the women follow (319), led by a woman. Each of these parts of the play (254-318 and 319-349) contains verses that are rendered by the single voices of the leaders.¹ Presently (350) a dialogue composed in iambic tetrameters, a rhythm especially suitable for the expression of billingsgate, ensues between the leaders. Their lively abuse of one another ends in violence: the man threatens to set the woman's hair on fire with his torch and she drenches him with water from her pitcher. The other women at the same time souse the other men. This scene has its counterpart towards the end of the play (1014 ff.), but the latter is a scene of reconciliation, and it ends not in violence, but with a kiss.²

A debate follows (467-613). In this contest of wits, in which *Lysistrata* establishes the just claim of the women to political leadership in Greece, the leader of the half-chorus of women is equally prominent with the leader of the men: she warns the men to have a care (471-475)³; she rallies the women (539-540); she exhorts *Lysistrata* in

¹ 254-255, 266-270, 281-285, 306-318, 319-320. Here and elsewhere in this discussion the numerals in full faced type indicate parts that I think were taken by the leader of the second half-chorus. I have attempted everywhere to follow Brunck's lining. The parts of a single verse are designated by superior lower-case letters.

² The scene ends with 1040-1042, which are recited by the leader of the women.

³ The manuscripts give these verses to the 'chorus of women,' as do the editors generally, but van Leeuwen assigns them to *Lysistrata*. The four preceding verses are assigned by the manuscripts to the 'chorus of men.'

terms of admiration and confidence to go in and win (549-550). She comes forward also individually in the parabasis¹ in verses that just match those of the rival leader: she meets his threat with counter-threat and ranges her companions in order for the singing of the ode (636-637); she praises her sex and taunts and defies the men (648-657, 696-705).²

The divisions of the play thus far considered are all marked by that delicate balance of parts that often in the parodos and always in the debate, the parabasis, and the epirrhematic syzygy unmistakably characterizes an old Attic comedy and distinguishes it structurally from tragedy. But this play, as every other comedy of Aristophanes, contains also single scenes that are not marked by this principle of pairing, but correspond, after a fashion, to the episodes and exodes in tragedy. In these the members of the chorus participate in the action, but without speech; the two leaders, on the contrary, have their share, as occasion arises, in both speech and action.

In the first of these after the parabasis, Lysistrata enters from the Acropolis and is hailed by the leader of the women, who speaks in trimeters (706-707). Lysistrata is disheartened; no reliance can be placed on the women whom she has gathered within the citadel. She is interrupted and eagerly addressed by the leader (710, 712, 714-716). Other women appear from the main scene and the action proceeds. In the following scene Myrrhine airily abandons her doting husband, and his disappointed passion finds fit expression in anapaests. The leader of the men expresses his sympathy in the same rhythm (959-966) and abuses Myrrhine (968-969):

ταυτὶ μέντοι νυνὶ σ' ἐποίησ'
ἡ παμβδελυρὰ καὶ παμμυσσάρᾳ.

Immediately the leader of the women sharply retorts (970):

μὰ Δι' ἀλλὰ φίλῃ καὶ παγγλυκερά.

The verse is properly assigned to the 'chorus of women' by the manuscripts, just as they assign the two preceding verses to the 'chorus of

¹ The form of the parabasis in the *Lysistrata* is precisely that of the *Frogs*, except that it is double. See Westphal, *Prolegomena zu Aeschylus Tragödien*, pp. 36 and 38.

² On the rendering of the epirrhema and antepirrhema of the parabasis in comedy, see p. 110 f.

men.' Nobody but the leader of the women could properly express the sentiment that this verse (970) conveys. In the episode which begins at verse 1072, the chorus alone at first is present; then Lacedaemonian ambassadors appear, with whose leader a dialogue begins; Athenian envoys enter and the dialogue is continued. The verses here taken by the chorus are assigned by the Ravenna manuscript to the chorus of men, except those just at the close. This is a natural assignment, — not determined certainly by modest considerations of sex, since the women of the chorus have *not* fled from the scene, but by the fact that the other interlocutors are men. But while 1106–1107 are assigned to the chorus of men in this manuscript, it inserts the lineola before 1108, thereby indicating a change of speaker. It is fair to assume that 1108–1111, in which the rhythm changes, were recited by the leader of the chorus of women. They are directly addressed to Lysistrata and express confidence. Cf. 549–550 and 706–707. Both leaders speak in the exode.¹ The servant enters from the Acropolis, the worse for his rotations, and, when he sees the chorus, drunkenly threatens to set the women's hair afire (1217 f.), suggesting to the audience at the same time that they may find the spectacle entertaining. The leader of the women, with genial appreciation of the situation, promptly adds that he and the other women are ready to furnish their share of the fun (1221). This verse is assigned to the 'chorus' in the codex Ravennas. Beer saw that only a woman could properly express the sentiment; no short-haired man would serve. Presently, when an Athenian enters from the banquet, the leader of the chorus of men, in a passage of eleven trimeters (1228–1238), supports his view that good liquor promotes fellowship. These verses are assigned to the 'chorus' in the codex Ravennas and the passage is one of the evidences against the revailing mischievous opinion that no declaimed part of more than a few verses should be assigned to a coryphaeus.

The manuscripts recognize half-choruses in this play, the one of olderly men, the other of women,² although both the Mss. and the early

¹ I have discussed the assignment of parts in the exode in *Harvard Studies in Classical Philology*, II (1890), 196 f.

² The phraseology in codex R is ἡμιχ(όριον) γυν(αἰκῶν) before 321 and ἡμιχ(όριον) before 326 (*sic*), elsewhere χο(ρός) γερόντων or χο(ρός) ἀνδ(ρῶν) and χο(ρός) γυν(αἰκῶν), or in a few instances simply χο(ρός).

editions are in sad confusion in their assignment of many of the parts. The scholiast¹ and the modern editors likewise assume that the chorus was divided. Furthermore, Enger, in his edition of the play,² speaks of a 'coryphaeus' of the women;³ Muff, in his assignment of the parts has a 'Chorführerin' as well as a 'Koryphäus';⁴ and finally van Leeuwen inserts 'Dux Mulierum' as well as 'Κορυφαῖος' in his text along with other designations of dramatis personae.⁵

The half-choruses of the *Lysistrata* are not peculiar to this play; on the contrary, the division of the chorus of twenty-four members into two half-choruses is, in my opinion, a characteristic feature of the old Attic comedy. Half-choruses are designated in existing manuscripts of Aristophanes and are entered in editions of that author for a period of nearly three hundred years from the Princeps to the time of Brunck, but the record in the manuscripts is scanty and confused,⁶ just as the ascription of parts to speakers in the manuscripts is incomplete and inconsistent, chiefly in consequence of the use of compendia for the names of the dramatis personae and of the lineola and double dot to indicate change of speaker. Editors of Aristophanes in the nineteenth century inclined to ignore the division into half-choruses, except where it was impossible to do this, and contented themselves with the simple entry χορός, with no indication of the precise signification they attached

¹ Cf. Schol. 321: πέτον πέτον· νῦν ἔστιν ἡμιχόριον τὸ λέγον ἐκ γυναικῶν εἰσερχομένων ἀνωθεν, ἵνα καὶ τὸ ὕδωρ αὐτῶν καταχέωσιν ἀνωθεν. τὸ δὲ ἄλλο ἡμιχόριον ἐκ ἀνδρῶν κάτωθεν ἐπερχομένων ταῖς ἐν τῇ ἀκροπόλει εἰς πολιορκίαν.

² Published in 1844.

³ See his notes on 706, 797, 821.

⁴ *Ueber den Vortrag der chorischen Partieen bei Aristophanes*, p. 157 ff.

⁵ In his edition of the play (1903).

⁶ The facts are as follows for the two oldest manuscripts. I use Brunck's lining. Codex Ravennas: Ach. 557 χο 560 ημιχ 562 ημιχ 564 — 566 — 572 λαμαχ 573 χο Vesp. 415 βδε 416 χο 417 — 418 ημιχ 420 ξανθ 422 — *Ibid.* 441 ημιχ 448 φιλ 453 — 456 βδελ 457 ξανθ 458 — 459 οἶκετ 460 — 461 — 463 ημιχ 466 — 471 βδελ 473 — 478 βδελ 480 ημιχ *Ibid.* 1060 ημιχ Pax 1332 ἡμιχο 1333 ἄλλοι 1335 — Aves 1720 ημιχ 1731 ἕτερον ἡμιχ Lys. 321 ημιχ γυν 326 ημιχ Ran. 354 ἡμιχορ 372 ημιχο 382 ημιχ ἡ ἱερεὺς 384 ημιχ Ec. 1163 ημιχ 1166^b ἡμιχ 1167 ημιχ 1178 ημιχ Codex Venetus: Pax 1332 ἡμιχ 1333 ἄλλο (ἡμιχό supra) 1335^a: 1335^b — 1336 — 1337 — 1338 — 1339: 1340 — 1343^a — 1343^b: 1344 — 1347 — 1348 — 1349: Aves 1720 ἡμιχ 1726 — 1731 ἔτε ἡμιχ Ran. 372 ἡμιχο ἔστιν — 382 ἡμιχορ 384 ἄλλο με χρ 402 μέοος χρ 416 χρ *Ibid.* 448 ἡμιχορ

to the word. Furthermore, as will appear in the course of this discussion, they sometimes curtailed the functions of the chorus in parts that were not lyrical, in consequence apparently of their belief in a high stage or of preconceptions in regard to what part a 'chorus' might or might not have in dialogue.¹ Some editors, however, recognized the division into half-choruses in other plays than the *Lysistrata*² and in one of them at least all are compelled to recognize it.³

I refer to the *Acharnians*. In one scene of this play the two halves of the chorus are brought into collision. The scene begins (496 ff.) with the long speech in which Dicaeopolis states the case for Sparta. At the close of his argument he is threatened by the leader of the first half-chorus (557-559), who then angrily addresses the other leader (562-563). The latter, in turn, supports Dicaeopolis (560-561, 564-565). Here the manuscripts mark the parts of the altercation with *ἡμυχόριον*⁴ and the editors follow; but the verses are trimeters and must have been declaimed by single speakers. The conclusion must be that these speakers, corresponding to the man leader and the woman

¹ On half-choruses as a characteristic feature of Greek comedy, see R. Arnoldt, *Die Chorpartien bei Aristophanes*, p. 172 ff.; Th. Zielinski, *Die Gliederung der altattischen Komödie*, p. 249 ff.; A. Couat, *Division du chœur dans les comédies d'Aristophane*, in *Mélanges Henri Weil*, p. 39 ff. See also Christ, *Metrik*², p. 652 ff.; A. Müller, *Griechische Bühnenalterthümer*, p. 219; Haigh, *Attic Theatre*², p. 346. The three authorities last named all cite Arnoldt's statistics (*Chorpartien*, p. 180 f.), but it should be noted that these are not accurate. (See the preceding note.) Only once does codex R prefix *ἡμυχόριον* to ode or antode of the *parabasis* (*Wasps* 1060), codex V not at all. Arnoldt's inferences from Bekker's silence in the critical apparatus of his edition were not warranted; but the record of the manuscripts is nevertheless significant, and there is other evidence of the strongest character that in comedy the division of the chorus into half-choruses was the normal arrangement.

² As Bekker in his edition (1827), G. Hermann in his second edition of the *Nubes* (1830), and von Velsen in his editions of the *Frogs*, *Ecclesiazusae*, and *Thesmophoriazusae*.

³ Even Muff. See his *Chorpartien*, p. 98 ff.

⁴ 557 'Hμυχ. A Γ E Vp3 C E2 M9 B Vb1 Xop. R om. Vp2 H 560 'Hμυχ. R A Γ E Vp2 Vp3 H C M9 B Vb1 om. E2 562 'Hμυχ. R Γ Vp2 Vp3 H C B Vb1 om. A E E2 M9 564 'Hμυχ. Γ E Vp2 H E2 M9 B Vb1 — R om. A Δκ. Vp3 C 566 'Hμυχ. Γ Vp2 H B Vb1 — R om. A E Vp3 C E2 M9 572 Δαυ. R Γ E Vp2 Vp3 H C E2 M9 B Vb1 om. A 575 Xop. R Δκ. Γ E Vp2 Vp3 H C E2 M9 B Vb1 om. A 576 Xop. lib. omn.

leader in the *Lysistrata*, were the coryphaei. The first leader, finally, calls for Lamachus and in his excitement breaks into dochmiacs.¹ Lamachus appears. The second leader jeers him (575) in words presently imitated by Dicaeopolis, and the first charges Dicaeopolis with his offense (576-577). The facts seem to be unmistakable; but if the leaders appear as single speakers in this part of the play it is not unreasonable to assume that they have the same function elsewhere. This assumption is confirmed by the symmetrical arrangement of the first parodos.²

My purpose in this paper is to present the evidence that the leader of the second half-chorus, whose existence in Aristophanic comedy is not to be denied, probably had a larger function than has yet been allowed him. I assume that the division into half-choruses was normal. It may be well, before proceeding with the consideration of the second leader's activity in declaimed and recitative parts of the plays, where he was essentially an actor, to note his lyric function. This was larger than that of any other member of the half-chorus to which he belonged, for he was not only leader in the antodes which the members of the second half-chorus sang, or danced and sang, together, but appeared also in the commatic antodes as a soloist, in lyric dialogue with one of the actors. Amoebaeon odes and antodes abound in the comedies of Aristophanes. In some of these the correspondence in ode and antode is not between leader and leader, but between one of the leaders and an actor, as in *Acharnians* 929-939 = 940-951, where in the ode Dicaeopolis sings 936-939 and the second leader four of the corresponding verses, 948-951. It is improbable that the whole half-chorus sang the verses last mentioned, twelve voices responding to one. The melody of the solo in the ode would not be adapted to choral rendering in the antode. We must assume, then, that the single voices of the two leaders here rendered, in ode and antode respectively, the parts assigned to the 'chorus' in the manuscripts. Compare with this 403-429 = 461-487 in the *Wasps*, where the 'chorus' have 403-404 and 416^a in the ode

¹ Vv. 566-571 are not the metrical equivalent of 490-495 and do not, as antode, mark the beginning of the second half of a syzygy.

² See below, p. 120 f.

and Bdelycleon 461-462 and 472^a in the antode.¹ Verses 406-433 of the Birds, although not antistrophic, afford an excellent example of a lyric duo. Here rhythm answers exactly to rhythm in the question and answer of chorus and actor until just at the close of the number.² In many of these amoebaeian odes and antodes the correspondence is exact. Here we may feel doubt whether the parts assigned to the 'chorus' were rendered by a single voice or by twelve voices, but the inference from analogy in favor of the dual rendering of ode and antode is confirmed by considerations of meaning. The sentiment is often such that it seems somewhat absurd to assume choral rendering in answer to the solo of an actor. Compare Acharnians 1008-1017 = 1037-1046, Peace 856-867 = 909-921.³

I resume the consideration of those parts of comedy in which verses in declaimed or recitative rhythm assigned to the 'chorus' were rendered by a single voice and were probably taken, in due turn, by one or the other of the leaders of the two half-choruses.

The leader of the second half-chorus certainly seems to take part individually in the paired or epirrhematic portions of comedy. In the debates and syzygies, in particular, the verses assigned to the 'chorus' that immediately follow the antode naturally belong to him. These commonly express exhortation addressed to an actor and correspond in position and sentiment to an equal number of verses that follow the ode. The debate in the Birds begins with the customary ode (451-459) rendered by the entire first half-chorus. On its conclusion, the leader of this half-chorus addresses Peithetaerus in words of encouragement (460-461). The epirrhema, in which Peithetaerus convinces the birds of their hereditary right to the sovereignty of the universe, and the macron follow. Then these four parts are repeated in antode, counter-exhortation, antepirrhema, and antimacron. After the antode,

¹ Cf. also Peace 459-472 = 486-499; Thesmophoriazusae 667-686 = 707-725; Wasps 291-302 = 303-316; Birds 1313-1322 = 1325-1334, where the manuscripts assign 1315 to Peithetaerus, but 1327 to the 'chorus.'

² For the distribution to the two leaders of the half-choruses of the verses here assigned to the 'chorus' in the manuscripts, see below, p. 122.

³ For other examples, cf. Acharnians 284-302 = 335-346; Wasps 334-345 = 365-378, 526-545 = 631-647; Peace 939-955 = 1023-1038. For a discussion of this question, see Zielinski, *Gliederung*, p. 260 ff.

sung by the second half-chorus, the two verses of the counter-exhortation (548-549) immediately follow. These are addressed to Peithetaerus in terms of confidence. They are in the same rhythm as 460-461 and were taken by a single voice. Surely the natural supposition is that they were recited by the leader of the second half-chorus who has just conducted the antode. Instances of this paired function of the leaders are not rare. Compare Knights 407-408 = 333-334, 841-842 = 761-762; Clouds 1034-1035 = 959-960, 1397-1398 = 1351-1352; Wasps 648-649 = 546-547; Lysistrata 549-550 = 484-485. This paired relation of the leaders is sometimes found in epirrhematic syzygies. In the Thesmophoriazusae, after the ode (667-686), two trochaic tetrameters (687-688) recited by the first leader introduce the following trimetrical epirrhema. Corresponding to these are two trochaic tetrameters (726-727) that follow the antode and are taken by the second leader. Compare in the Acharnians 391-392 = 364-365, where the single voices of the leaders are heard in trimeters, following respectively the excited dochmiacs of the entire half-choruses, and Wasps 379-380 = 346-347 in the first parodic syzygy (333-402). Compare also, in the first debate in the Knights, 389-390 = 312-313.

How the epirrhema and antepirrhema of the parabasis in comedy were rendered is a question about which scholars have held divergent views. G. Hermann thought they were recited by the leaders of the two half-choruses who rendered the ode and antode.¹ Enger suggested that they were taken respectively by four members of each half-chorus.² Westphal held that ode and epirrhema constituted a single lyrical number and were both rendered by the whole chorus with dance and song.³ In support of this view that ode and epirrhema were parts of a single whole, he laid weight on what he thought was the intimate logical

¹ "Et primae quidem tres partes a coryphaeo recitantur; ἐπιρρημα et ἀντεπιρρημα autem a ducibus hemichoriorum." *Epitome Doctrinae Metricae*⁴, p. 240. See also his review of Kolster's *De parabasi* in Jahn's *Jahrbücher*, XI (1829), p. 300.

² *Rheinisches Museum*, N. F. X (1854), p. 119. Enger assumed that, at the time he made this suggestion, the opinion prevailed generally that the 'coryphaeus' recited both epirrhema and antepirrhema. See also Christ, *Metrik*², p. 667 f.

³ *Prolegomena zu Aeschylus Tragödien* (1869), p. 40 ff. See also *Allgemeine Theorie der musischen Künste*³, III, 1 (*Allgemeine Theorie der griechischen Metrik*), p. 250.

connection between verses 1171 (end of the antode) and 1172 (beginning of the antepirrhema) in the second parabasis of the Peace. But it has been pointed out that this connection is fictitious.¹ A complete sentence ends with 1171 and a new theme — the hardships of war — is taken up in the following antepirrhema. When, furthermore, we consider the contents of the epirrhemata and antepirrhemata of the parabases, it is difficult to believe that they were rendered by twenty-four persons in song, with the accompaniment of the cordax. These were topical addresses to the audience, full of local hits. The first consideration must have been that they should be so rendered that the audience could take the jokes. It must frankly be confessed that this point, as countless other questions which the modern interpreter of Aristophanes must face when he attempts to determine the scenic presentation of a play, cannot be finally settled. Happily these were not questions at all for the audience that gathered in the ancient theatre to *see* the play as well as to hear it. If the simple solution that Hermann proposed is finally adopted, it is obvious that the second leader had a large and important function in the parabasis, although it was inferior to that of the first leader.

So far as I am informed, Hermann did not employ this principle elsewhere than in the epirrhemata of the parabasis; but he went farther, and applying the results of his studies in Aeschylus to Aristophanes affirmed the extreme view that all twenty-four members of the comic chorus might appear in succession as soloists, indifferently in lyric and recitative rhythms, in rendering a continuous passage. He exemplified this view in a well-known article, published in 1843,² in which he redistributed the parodos of the Wasps among the members of the chorus and the actors. Arnoldt, after a series of preliminary studies, applied Hermann's principle to eight comedies of Aristophanes in a book³ whose chief merit, in my opinion, is its acute argument in support of the theory of half-choruses in comedy. Finally, Zielinski in a remarkable investigation⁴ rejected Arnoldt's conclusions for the eight plays

¹ Arnoldt, *Chorpartien*, p. 142.

² *De choro Vesparum Aristophanis*, *Opuscula* VIII, p. 253 ff.

³ His *Chorpartien*, cited above.

⁴ His *Gliederung der altattischen Komödie*, cited above.

and reverted to Hermann's theory of dual rendering, but applied it — and with serious limitations at that — only to the epirrhematic parts of comedy: parodos, debate, parabasis, and syzygy. A 'coryphaeus,' however, appears elsewhere in comedy, in single scenes, episodes, exodes, and even a prologue, and it is manifestly inconsistent to assume that only one leader has a function in these parts if two are active everywhere else.

The debate is now a recognized division of the old Attic comedy, thanks to the acute observations and investigations of Westphal,¹ Zielinski,² and Humphreys.³ It is a regular feature of the epirrhemata of nearly all the complete debates that the two persons at odds appeal to a third, whom they try to convince of the justice of their respective claims, and that this third person with one exception has a speaking part, but relatively a limited part, in the discussion. In the first debate in the Knights (303-460) and in the Birds (451-637) this third person is the chorus, represented by its two leaders; in the second debate of the Knights (756-942), it is Demus; in the Clouds (949-1104), Pheidippides, who is present and appealed to, but does not speak; in the Wasps (526-727), Philocleon, who is at the same time the second party in the debate, but whom his son is struggling to convince of the error of his ways; in the Frogs (895-1098), Dionysus, who is so important a personage that some editors have assigned him the hortatory verses (905-906 and 1004-1005),⁴ following the ode and antode, that elsewhere are delivered by the two leaders.⁵ Another or even two other speakers, but with inferior parts, may be present, as Demosthenes in the first debate of the Knights, the chorus in the second, Euelpides and the Hoopoo in the debate of the Birds, and the First Woman and Second Woman in that of the Lysistrata.

Zielinski misinterprets this characteristic feature of the epirrhemata in the debates and lays down the singular and untenable principle that

¹ *Theorie der musischen Künste*³, III, II (*Specielle griechische Metrik*), p. 133 ff.

² *Gliederung*, p. 9 ff.

³ *American Journal of Philology*, VIII (1887), p. 179 ff.

⁴ The manuscripts give 905-906 to Dionysus, but — so far as they make an assignment — 1004-1005 to the chorus.

⁵ See above, p. 109 f.

the chorus cannot appear in them as a speaker,¹ although the application of this principle forces him to deal with the traditional ascription of parts in the manuscripts in a very arbitrary manner. In the epirrhemata the two debaters hold the floor, — in the Clouds without interruption, although Pheidippides is the person to whom they address their arguments.² Why the chorus takes no part here, nor in the second debate in the Knights and in those of the Wasps and Frogs is obvious: it is not the person addressed. In the Birds the situation is different. The debate in this play preserves the prescribed fixed form, but there is in reality a single debater, Peithetaerus. In the epirrhema he endeavors to convince the Birds, namely the chorus, that sovereignty is rightly theirs;³ in the antepirrhema he develops his plan for securing it. Euelpides is βωμολόχος throughout. It is doubtful whether the Hoopoo should be allowed to speak in the epirrhema at all; if he appears in the antepirrhema, it is as supporter and ally of Peithetaerus.⁴ The chorus is the important personage to whom Peithetaerus in both parts addresses himself, and as we should expect the manuscripts recognize its presence as a speaker, exactly as Demus and Dionysus are recognized and take part in the Knights and Frogs. It is the 'chorus' who say at the beginning of the debate: 464^b δειπνήσομεν μέλλομεν; ἢ τί; 467^b ἡμεῖς βασιλεῖς; τίνας; 470^b καὶ γῆς; 470^d τουτὶ μὰ Δί' οὐκ ἐπέ-
πύσμην. Here, as elsewhere in many instances, the manuscripts report

¹ *Die Gliederung*, p. 117 ff.

² Clouds 990 πρὸς ταῦτ' ὦ μεράκιον κτέ. 1000 εἰ ταῦτ' ὦ μεράκιον κτέ. 1002 ἀλλ' οὖν λιπαρός γε κτέ. 1009 ἦν ταῦτα ποιῆς κτέ. 1071 σκέψαι γὰρ ὦ μεράκιον κτέ. In the Knights Demus is addressed in like manner, and he answers, when occasion requires. Cf. 767 ff., 769 ff., 773 ff., 777 ff., 786 f. (Demus speaks), 790 ff., 820 f., 821^b f. (Demus), 823 ff., 850 ff., 858 f. (Demus), 860 ff., 868 ff., 870^b (Demus), 871 f., 873 f. (Demus), 875 ff., 883^b, 884 ff. (Demus), 891^b f. (Demus), 893 ff., 895^b (Demus), 896 ff., 899 (Demus), 900, 901 (Demus), 904^b f., 906 f., 908, 909, 910, 911^a, 911^b.

³ Note the phraseology in 462: καὶ προπεφύραται λόγος εἰς μοι. This refers to his task in the epirrhema. εἰς is not to be 'emended.'

⁴ So far is he from being the other debater, as Zielinski thinks (p. 16). The Hoopoo is thoroughly convinced of the wisdom of the plan even before the chorus appears. Cf. 194-197. Meineke and Kock exclude him altogether from both antepirrhema and epirrhema.

divergent traditions, but there seems to be no doubt that they agree in recognizing the presence of the chorus.¹

The situation is the same in the first debate in the *Knights* (303-460). After Cleon and his adversary, the most important person in the scene is the chorus, and the manuscripts record the fact.² Demosthenes is *βωμολόχος* and has an inferior rôle. Some editions make him unduly prominent.

When now the 'chorus' comes forward in the debates in other than lyric parts, it is reasonable to conclude that it is represented by the two leaders of the half-choruses; the first leader appears in the first half of the debate, and the leader of the other half-chorus in the second.

The same assignment of paired functions occurs in the *syzygies*, but in these, especially in the trimetrical *syzygies*, the chorus by the economy of the drama has relatively an unimportant part, except in ode and antode. Nevertheless both leaders appear. In the *Knights* the first leader addresses the Sausage-man (611-614) on his triumphant return from his bout with Cleon before the Senate. This is the leader of the half-chorus that immediately breaks into song and dance. The first leader also has the single verse in the *Wasps* (728) that introduces the following ode. The preceding anapaestic tetrameters (725-727) that end the debate have been recited by the second leader. In the *Peace* the first leader, who has just had an active part in the preceding commatic ode (459-472), participates (479-480) with Trygaeus and Hermes in the following trimetrical dialogue.³ In the *Birds* the first

¹ The record in eleven manuscripts is as follows. *Epirrhema*: 464^b *Xop.* R V Γ M Vp2 H C E2 M9 B om. A 467^b *Xop.* R A Γ Vp2 H C E2 M9 B : V — M 470^b *Xop.* R A Vp2 H C : V — M 'Επ. Γ E2 M9 B 470^d *Xop.* R A Vp2 H C — M 'Επ. V Γ E2 M9 B 476 *Xop.* A Vp2 H C om. R M — V 'Επ. Γ E2 M9 B 511 *Xop.* Vp2 H C E2. η *Xop.* Γ B E2. A E2 M9 om. M — V 'Επ. R *Antepirrhema*: 553 *Xop.* A Γ B om. V M E2 — R 'Επ. Vp2 H C M9 555 *Xop.* Vp2 H C om. R V A Γ M E2 M9 B 587^b *Xop.* Γ Vp2 H C B om. M — R V 'Επ. A E2 M9 592 *Xop.* Vp2 H C — R V A M 'Επ. Γ E2 M9 B 595^b *Xop.* Vp2 H C om. M — R V A 'Επ. Γ E2 M9 B 603 *Xop.* H C om. Vp2 B — R V A 'Επ. Γ M E2 M9 606 *Xop.* Vp2 H C — R V A 'Επ. Γ M E2 M9 B 608^b *Xop.* Vp2 H C om. V A — R M 'Επ. Γ E2 M9 B

² See the report on the manuscripts in Zacher's edition (1897), v. 337 ff.

³ In the fourth *syzygy* of the *Peace* (922-1038) the early editions, including the *Principes* and the first *Juntine*, and most modern editors make the chorus one of the speakers in the dialogue in verses 922-938. Cod. R and Cod. V assign 922 to the *θερά-*

leader, when the messenger leaves the scene and Peithetaerus is lost in reflection, recalls him to the situation (1164-1165), and the second leader delivers the exhortation in trimeters that immediately follow the ode (1196-1198). In the Thesmophoriazusae the first leader prefaces the First Woman's speech with an appropriate remark in iambic tetrameters (381-382). In the first syzygy of the Wasps (334-402), which is parodic, the first leader, when the commatic ode has been sung, continues the dialogue (346-347, 350-351, 354-355) in recitative with Philocleon, with whom he has just been singing a duo. The second leader has verses that correspond, after the antode (379-380, 383-384, 387-388). In the following parodic syzygy (403-525) their respective parts are heavier (403-404, 416^a, 417-419, 422-425, 428-429, 437, 441-447, 453-455; 473-477, 480-483, 486-487).

Omitting the consideration of the parodos for the present, I proceed to discuss the single or unpaired parts of Attic comedy. In these the fact of the appearance of the second leader as a speaker may seem less certain, since the indications furnished by ode and antode are lacking. The probability, however, that he comes forward actively in these parts in all the plays is supported by three considerations: first, granted that he speaks in the double or paired parts, it would be singular if he should be wholly silent elsewhere; secondly, the evidence is complete and is generally accepted by the editors of Aristophanes that he does appear in two of the plays in unpaired parts;¹ thirdly, the recognition of his

πων, 923 to Trygaeus, and thereafter they mark the distribution of parts by the lineola. The verses ordinarily assigned to the chorus should probably be given to the *olkérys*. The chief reason for this is not that R and V seem to make this assignment, but that slight participation of the chorus in the dialogue is characteristic of the trimetrical syzygies, that is of all except the two parodic syzygies in the Wasps. Dobree first assigned these verses to the *olkérys* (*Adversaria Critica*, IV, p. 212). The *olkérys* has a correspondingly important part in the second half of the syzygy. In this some modern editors assign 973^b and 978-986 to the chorus against the authority of R and V and the second Juntine edition. (The verses are omitted in the Princeps and first Juntine edition.) Similarly in the first syzygy of the Birds, Beer, *Über die Zahl der Schauspieler bei Aristophanes*, p. 37, assigns 809^a, 811^b-812, 814^b-816, 817^b-819^a, 820, 826-827, 829-831 (?), 833-835^a, to the chorus without manuscript authority. He is followed in the main by Muff; van Leeuwen also introduces the Coryphaeus into this scene, excluding the Hoopoo from the action of the play altogether after the parabasis.

¹ Ach. 560-561, 564-565, 575 (see above, p. 107 f.); Lys. 706-707, 710, 712, 714, 716, 970, 1108-1111, 1221 (see above, p. 104 f.).

presence, to which there can be no inherent objection, often lends great vivacity to the action.

Single scenes abound in the comedies of Aristophanes; they are found in each play, but occur chiefly in the first half of it. With one exception they are trimetrical. They rarely close with an anapaestic or lyric movement, but are so placed in the general scheme of the development of the action as commonly to be followed by verses in another rhythm, frequently by a lyric. The preceding part also generally ends in a different rhythm. The scene may include within its limits inserted lyrics, or parts written in long rhythms, or even passages in prose. The chorus appears in about one half of these scenes as a speaker, the lyrical parts not included. This 'chorus' is sometimes addressed by the actors in the singular number, and is thus individualized. Assuming that 'chorus' in this case signifies not a single coryphaeus but the leaders of the two half-choruses, the distribution of the parts in certain of the plays might be as follows.

In the first scene of the *Knights* (461-497) the leaders are in agreement, as is generally true, and both support the hero of the play. The second leader has just bestowed words of hearty praise (457-460) on him, at the close of the preceding debate, for his gallant struggle against Cleon. In the following dialogue Cleon shows unexpected command of metaphor and the first leader is dismayed (464); when the Sausage-man rallies and answers in kind, the second leader breaks forth in joyous approval (470). Towards the close of the scene, when Cleon makes off to lay his case before the Senate, the first leader exhorts the Sausage-man to follow (482-487) and hands him oil (490-491) with which to smear himself for the coming struggle, and the second leader primes him for the fight with garlic (493^a, 494-495^a) and bids him God-speed (495^c-497). The effect of the bustling action of this scene is much increased by assuming three participants. The important fact, which is by no means unique, should here be noted that the last of these verses (from 490) are assigned by all the manuscripts to the chorus, but to Demosthenes by the recent editors, who record that Enger made the 'correction.' The change is doubtless due to a belief in a high stage;¹ the editors thought the action impossible. But probably both

¹ See *Harvard Studies in Classical Philology*, II (1890), p. 173 f.

"old-stagers" (who are coming to be low-stagers) and "no-stagers" will now agree that this is not sufficient reason for refusing to accept the assignment of parts made in the manuscripts. Similarly, in the last scene in this play (1151-1263) some editors refuse to give 1254-1256 to the chorus, although to assign them to Demosthenes brings four actors on the scene at once. These verses, I think, were spoken by the first leader, and the preceding verse (1253) by the second.¹ The representatives of the chorus acclaim Cleon's conqueror.

In the first scene of the *Peace* (426-458), in which libations are made before the attempt to rescue Peace, actors played the rôles of Trygaeus and Hermes. By the tradition of the manuscripts the chorus also took an important part. If we assume that both leaders spoke, their parts are easily determined. The first leader in serious tone urges Hermes to take direction of their attempt (428-430). He follows the three verses of the prayer offered by Trygaeus with three of similar import (444-446); he forbids libation to Ares (457^a) and finally gives command to all to lay hold on the ropes (458). The second leader speaks in lighter vein (439-440, 450-453, 455, 457^c). There is hardly a scene in Aristophanes in which somebody does not play the part of *βωμολόχος*. In the second scene of this play (508-549), in which the final effort to restore Peace is successful, the first leader again has the superior part (508, 512, 517-519); the rôle of the second is subordinate (510, 514-515). The scene is in part lyrical.

In the first scene of the *Birds*, which is short (434-450), probably the second leader alone takes part (442^b-443^a, 444^a, 445-446^a, 447). Both have been active in the close of the preceding *parodos*. Similarly in the scene that immediately precedes the *parabasis* the second leader probably makes the genial suggestion that Peithetaerus and Euelpides shall be given a good breakfast and Procne be sent out to 'play with' the chorus (658^a, 658^c-660). The first leader, at the close of the preceding debate, has just recited the anapaestic tetrameters (636-637) that follow the lyric sung by the whole chorus and serve as an introduction to the following scene.

Both leaders have a part in the scene of the *Thesmophoriazusae* in which the sex of the unhappy Mnesilochus is revealed. At the approach

¹ Cod. A assigns 1253 to the chorus, 1254-1256 to Demosthenes.

of Cleisthenes, the first leader stops the wrangling of Mnesilochus and Micca (571-573) and the second welcomes Cleisthenes with a jest (582-583)¹ and speaks the appropriate verses that follow (589, 607). The first leader takes the situation more seriously (586, 597-602, 613-614).

That part of a comedy which in its form most nearly resembles the single scene which we have been considering has been named 'episode.' The name has been transferred from tragedy and is appropriate in so far as these episodes are always followed at least by an ode and antode (a 'stasimon'), and with a single exception are trimetrical. They do not, however, differ essentially from 'scenes': they are not paired, they are composed in the same rhythm, they may include within their limits lyric or anapaestic passages; but, on the other hand, they are in general longer, they are always followed by a double lyric and they occur only in the second half of the play. In consequence of the fact last stated, the 'coryphaeus' does not often appear in them as a speaker, since this is that part of a comedy in which, after the theme has been revealed and established, it is illustrated by the successive appearance of many characters, who would render active participation of the leaders of the half-choruses, except in lyric commoi, unnecessary or awkward. In the *Birds* only four of the twenty-one characters that speak appear before the parabasis; nineteen appear after it. We observe, therefore, that the leaders' function is almost always confined to the beginning of the episodes. One of them may announce the coming of a new character, as in *Acharnians* 1069-1070, or welcome him immediately on his appearance, as in *Wasps* 1297-1298, or briefly engage him in dialogue at the beginning of the episode when as yet only one actor has appeared, as in *Lysistrata* 706-707, 710, 712, 714, 716. Both leaders may take part, as in the first episode of the *Plutus* (627-770), where the first leader addresses an inquiry (631-632) to Carion when he enters from the house of Chremylus, and shouts with joy in dochmiacs (637) when he answers. Carion continues 'Rejoice ye must, whether ye will (*βούλησθε*) or not,' and the second leader breaks forth (639-640), also in dochmiacs.

The law thus established, that trimetrical participation of the leaders

¹ ὦ παῖ he says to Cleisthenes, but the first leader (602) ὦ πρόξενε.

of the half-choruses is confined in episodes to the beginning enables us to deal confidently with two doubtful cases. In the first episode of the *Knights* (943-972), Enger assigned 970-971^a to the chorus and the editors have adopted his change. The manuscripts assign the verses to Demus¹ or to Cleon;² no manuscript attributes them to the chorus. They are entirely appropriate to Demus, who is the person on the scene chiefly interested in the oracles. When he says *ἔν' οὐτοσὶ αὐτῶν ἀκούσῃ*, he refers to the first leader who stands near at hand.³ The Sausage-man has 971^b. In the fourth episode of the *Plutus* (959-1096), the three oldest manuscripts (R V A) assign 962-963 to the chorus, consistently with the poet's general practice. The following verse announces an introit, and the next two verses (965-966) belong to the person who now enters from the house. The Ravenna manuscript assigns these either to the chorus, which is manifestly impossible, or to an *οἰκέτης*; V gives them to Carion; A U to Chremylus. V assigns 970-971^a also to Carion, but thereafter gives the corresponding parts persistently to the chorus as far as 1040^b-1041.⁴ We refuse to follow the ascription in V,⁵ not only because A consistently assigns all these verses to Chremylus, but also because such participation as this of the chorus as actor cannot be paralleled in any other episode.

The exode of a comedy also is a single part. A 'coryphaeus' appears in the exode in all the comedies of Aristophanes except the *Frogs* and *Plutus*,⁶ and here as elsewhere the distribution to the two leaders of the verses assigned to the 'chorus' is made without difficulty and adds vivacity to the action. Compare the dialogue in the *Knights*, followed by the introit of rejuvenated Demus (1319-1320, 1322, 1324, 1329-1330, 1333-1334). In the *Thesmophoriazusae* the leaders conspire with Euripides against the peeler (1164, 1170-1171, 1217, 1218^b-

¹ Cod. R A Γ Θ M.

² Cod. V Vp3.

³ Compare passages in which one of the leaders is addressed in the singular number, e. g. *Peace* 454, where Trygaeus says *ἦ μόνον λέγε*, and the leader answers *ἦ μόνον λέγω*; cf. also *Birds* 444^b with 445-446^a, 447, and note 407.

⁴ Except 974 to Carion, 1019 to the Old Woman (where the compendium for *γραῦς* was confused with that for *Χρέμυλος*), and 1021, 1033, where the lineola occurs.

⁵ Probably the scribe has confused the compendia for *χορός* and *Χρέμυλος*.

⁶ I assume that the last verses in each play were taken by the whole chorus.

1219, 1220^b-1221, 1223-1224, 1226). Sometimes the second leader enforces or caps a sentiment just expressed by the other, as in the *Clouds* (1454-1455, 1458-1461) and *Acharnians* (1228, 1230).

The parodoi in Aristophanes vary in form. In each instance the poet has employed the particular form that is best adapted to carry forward the action at this important stage of its development. Here the chorus made its first appearance and dominated the scene. In the earlier plays in particular it often came swinging into the orchestra, probably four abreast and six deep, to the rhythmic movement of long recitative rhythms; but whether it appeared in this compact form or — to pass to the other extreme — in apparent disorder, as in the *Birds*, the division into half-choruses seems to have prevailed. The main parodos in only two plays lacks ode and antode and in each of these it is brief and is immediately followed by a paired part that begins with a lyric.¹ Indications are not lacking that this recognized division of the chorus effected a symmetrical, paired development of the beginnings of some of the parodoi. In the first parodos of the *Acharnians* (204-346), the ode and antode (208-218 = 223-233) are each introduced by four trochaic tetrameters. On conclusion of the antode, some member of the chorus in three trochaic tetrameters (234-236) exhorts his comrades to make search for the offender. Then the warning voice of Dicaeopolis is heard — *εὐφημεῖτε εὐφημεῖτε* — as he enters from his house with his family to celebrate the rural Dionysia, and again three trochaic tetrameters (238-240), in which the speaker enjoins silence and withdrawal from view. The ode and antode were taken by the two half-choruses; it seems probable that their two leaders respectively recited the verses indicated (204-207, 234-236, and 219-222, 238-240).² The principle seems to prevail also at the beginning of the resumption of the parodos (Parodos II). When Dicaeopolis has finished the phallic song, the chorus emerges from concealment and the leaders urge an attack upon him, the first in two trochaic dimeters (280-281):

¹ Knights 247-302, immediately followed by the debate; Peace 301-345, immediately followed by a trimetrical syzygy in the order of (1) ode, (2) epirrhema.

² It is not without significance that some of the manuscripts insert *ἡμυχόριον* before parts of this parodos, however confused the ascription may be. This assignment is made before 208 and before *οἴμοι* in the same verse in Γ E Vb1 M9 E2 B; before *οἴμοι* in 208 in Vp2 Vp3.

οὗτος αὐτός ἐστιν, οὗτος·
βάλλε βάλλε βάλλε βάλλε.

The second takes up the charge, with change of rhythm, in two cretic dimeters (282-283) :

παῖε πᾶς τὸν μιαρὸν·
οὐ βάλεῖς; οὐ βάλεῖς;

But parodoi composed in this symmetrical fashion throughout would have been monotonous and not well adapted to express the lively and vigorous action that characterizes this part of comedy. We find, therefore, that exact correspondence ceases in many of the parodoi, when the members of the chorus are once securely in position on the floor of the orchestra, and passes into apparently irregular dialogue. As the chorus in the *Knights* enters, the first leader recites four trochaic tetrameters (247-250). The second leader, marching with him in the front rank, takes the four that follow (251-254).¹ The chorus is hostile to Cleon, and he appeals to the heliasts for help. The first leader assails him in bitter language (258-265); in a moment of weakness he endeavors to propitiate his adversaries, but is at once attacked by the second leader (269-272) and cries out. The first leader taunts him (274) and the Sausage-man comes into the action,² gallantly supported by the second leader (276-277). Cleon now faces three opponents. The scene gains in liveliness with numbers.

The parodos of the *Wasps* formed the subject of G. Hermann's special investigation.³ He distributed the opening verses (230-247) among six members of the chorus, as Starkie later among four.⁴ Nevertheless only two persons seem here to be characterized, and the characterization is marked. One, who has not yet lost his vigor although he is an elderly man, urges his comrades to make haste, addressing some of them and naming others (230-234). The second, whose mind

¹ Note that his verses begin with ἀλλὰ and cf. Arnoldt, *Chorpartien*, p. 10 and 93; Muff, *Die chorische Technik des Sophocles*, p. 15 f.

² The manuscripts assign 258-265, 269-272, 274, 276-277 to the chorus; 266-268, 273 to Cleon; and 275 to the Sausage-man. Cod. Θ assigns 282-283 also to the chorus.

³ See above, p. III.

⁴ See his admirable edition of the *Vespae* (1897), pp. xxviii and 19.

dwells on the past, recalls not without pleasure a youthful adventure in Byzantium (235-239). The first interrupts this strain of anecdote and again urges haste and gives a reason. His verses begin with ἀλλ' ἐγκονῶμεν ἄνδρες and end ἀλλὰ σπεύδωμεν ὦνδρες ἥλικες πρὶν ἡμέραν γενέσθαι (240-245). "Aye," says the second, "we must be going, but it is a deuce of a bad road" (246-247). The rhythm now changes, and it is the second leader who talks with the boy that carries the lamp to light the way of the second half-chorus. "'Tis a bad lamp," the old man says with melancholy insistence, "and a bad boy, and foul weather." The other leader, still eager to be going, impatiently wonders why Philocleon fails to join them. He must be roused with a song. The Ravenna manuscript prefixes the lineola to verse 266.

The parodos of the Birds is an excellent illustration of the poet's skill in devising a form suited to the theme. The chorus probably enter in regular formation,¹ but break rank at the εἴσοδος and run chirping and calling in confusion about the orchestra. It seems not unlikely that verses 310-312 and 314-316 (dochmiacs) and 319 were taken by the united chorus. The Hoopoo, in 320-321, repeats his fatal announcement and the two leaders assail him with reproach (322-323^a, 323^c, 325^a, 326^a). The two half-choruses then rapidly reform for ode and antode; the first half-chorus sings and the second dances, the second sings and the first dances. Presently they advance to the attack (364, 365). At this point the Hoopoo intervenes and the leaders reply (369-370, 373-374, 381-382, 385). In the lyric dialogue that ends the parodos, both leaders take part, the first leader, who has recited the introductory anapaests, beginning (406, 408, 410-411, 414^b-415, 417-420,² 426, 428, 431-433). It can hardly be denied that this lively scene gains in vivacity by giving the second leader a part.

The first parodos of the Peace is extremely vivacious. The chorus has been summoned to rescue the goddess and comes marching into the orchestra joyous and exulting. As in the Acharnians and Knights, each leader has four trochaic tetrameters (301-304, 305-308). The

¹ Six birds are named in verses 297-301, the first file, and six each in verses 302, 303, 304.

² Here the number of the verb changes; the second leader is thinking especially of Peithetaerus and says ὁρᾷ τι κτέ. The first leader has previously used plural and dual forms, referring to both the strangers.

chorus forms in separate half-choruses, facing the audience and Trygaeus, who is the only other person on the scene. He deprecates their noisy entrance, in fear that they may rouse the demon of War within, and each leader answers, the second in his joy shouting aloud (311-312, 316-317). Trygaeus again remonstrates with them, whereupon each leader begins to dance, and the half-choruses imitate them in pantomime. The dancing continues through the dialogue, the leaders concerting their movements.

TRYGAEUS (*addressing both leaders*)

'Zounds! you'll surely be our ruin: stop your clamour, I entreat: He will by and bye come trampling everything beneath his feet.'

FIRST LEADER (*both leaders begin to dance*)

'Let him stamp, and tramp, and trample, let him do whate'er he will, I am so immensely happy that I really can't be still.'

TRYGAEUS (*looking from one to the other in despair*)

'What the mischief! What's the matter? do not, by the Gods, I pray, With your dancings and your prancings spoil our noble work today.'

SECOND LEADER

'Really now I didn't mean to: no, I didn't, I declare: Quite without my will my ankles will perform this joyous air.'

TRYGAEUS (*addressing the second leader*)

'Well, but don't go on at present; cease your dancing or you'll rue it.'

SECOND LEADER

'Look, observe, I've really ceased it.'

TRYGAEUS

'So you say, but still you do it.'

SECOND LEADER

'Only once I do beseech you; only just a single hop.'

TRYGAEUS

'Well then, one: make haste about it; only one and then you stop.'

FIRST LEADER (*both leaders dance vigorously*)

'Stop? of course we stop with pleasure if 'twill your designs assist.'

TRYGAEUS

'Well, but look: you're still proceeding.'

SECOND LEADER

'Just, by Zeus, one other twist.

Let me fling my right leg upwards, and I'll really then refrain.'

TRYGAEUS

'This indulgence too I'll grant you, so you don't offend again.'

FIRST LEADER

'Hah ! but here's my left leg also : it must have its turn, 'tis plain —
I'm so happy, glad, delighted getting rid of arms at last,
More than if, my youth renewing, I the slough of Age had cast.'¹

If the theory of the active participation of both leaders in the dialogue is accepted, it affords welcome relief in an unexpected quarter, the prologue of the Ecclesiazusae. The chorus gathers at the opening of this comedy before the house of Praxagora and departs thence, at that part of the play where ordinarily the parodos begins, to the meeting of the assembly. The manuscripts and earliest editions recognize that three women, besides Praxagora, are present and speak in the prologue. These they designate as *γυνή τις*, *ἑτέρα γυνή*, and *ἄλλη*. In the edition of Portus (1607) these three appear as five, *γυνή τις*, *ἑτέρα γυνή*, *ἄλλη γυνή*, *ἄλλη γυνή*, *ἄλλη γυνή*.² Brunck (1783) made the number of women nine, besides Praxagora. Beer reduced these to two, giving verses 30-31, 41-42, 46-47^a, 86-87, 213^c, 245-249, 250^b-251^a, 252^a, 254, 256^a, 258-259^a, 261, to the "Chorführerin." Bergk (1852) gave 30-31 and 43-45 to the 'chorus.'

The assignment of verses to the chorus by Beer and Bergk is significant. Of the women who speak, whether three or nine, only one besides Praxagora appears from the scene (at 35^b-40). The rest come into the orchestra through the *εἴσοδος*, and are part of the body of women who subsequently form in two half-choruses (at 285 ff.). Two are needed besides Praxagora and her neighbor, the *γυνή* who appears at 35^b, to carry forward the action of the prologue. It seems natural to assume that these two women, who were members of the chorus, were the two leaders, as in the *Lysistrata*. On this assumption the parts might be distributed as follows.

Praxagora soon after the opening of the play sees a person approach at a distance with a lamp, and retires from view. This person is the first leader, who exhorts her women as they come trooping into the orchestra (30-31). Praxagora comes forth and chides them (she uses

¹ I avail myself of the version of Mr. Rogers.

² See his list of *dramatis personae*.

the plural ἑμᾶς) for being late, and then wakens her neighbor. Other women are seen to be approaching, and Praxagora distinguishes three of them while still at a distance. These other women are to constitute the second half-chorus,¹ and their leader, while still in the εἰσόδος, is heard to urge them to make haste (43-45). Others are recognized and named by the first leader (46-47^a, 49-50) and by the neighbor. By this time the women who are to constitute the second half-chorus have reached the other group of women, and their leader addresses Praxagora (54-56). Praxagora directs those assembled to sit down, and then asks whether they have made the preparations agreed upon. Both leaders answer in turn (60-64, 65-67). 'And have you your beards ready?' Both reply, one after the other (70, 71). But in their eagerness they have answered simply for themselves; each woman has twice said ἔγωγε, although Lysistrata asked about all the women. She therefore repeats her inquiry. The rest of the chorus nod assent and her neighbor assures her that they are ready. Then the dialogue continues. I have indicated at the appropriate place in the table that begins on the following page what verses may have been taken by the first and second leaders.²

¹ All the twenty-four women, then, who are to constitute the chorus gather in the orchestra at the beginning of the prologue. Presumably they all come from the town (cf. 53), but in furtherance of their deception they purpose to give themselves a rustic air. Praxagora especially advises this (cf. 276 ff.) when she marshals the two half-choruses at the end of the prologue. Her neighbor catches her spirit, and after suggesting that she and Praxagora shall precede the chorus whom Praxagora has now ranged in order (αὐτῶν in 280), she adds that other women besides themselves will be hurrying *from the country* to the place of meeting. Both ode and antode that follow are rustic in tone. When the second half-chorus sing in 300 of 'these fellows from the town,' they speak in their assumed character of countrymen, and are slyly gibing the citymen in the audience. They are not referring to the members of the other half-chorus. The two half-choruses leave the orchestra one after the other.

² The neighbor also takes part in the dialogue (35^b-40, 51-53, 72^b, 78, 88-89, 90^b-92, 279^b-282^a). Lysistrata has the verses not otherwise assigned.

ASSIGNMENT OF PARTS TO THE LEADERS OF THE HALF-CHORUSES IN TEN¹ PLAYS

(The verses assigned to the second leader are in full faced type. Lyric solo parts are in parentheses.)

ACHARNIANS

204-207² **219-222** 234-236 **238-240** 280-281³ **282-283** (285⁴
287-292 294-295 297-302) 303-304 **307-308** 311-312 **315-316**
319-320 **323^a** 324^a **325^a** 328-330 **333-334** (336 338-340 342
344-346) 364-365⁵ **391-392** 557-559⁶ **560-561** 562-563 **564-**
565 566-571 **575** 576-577 626-627 628-658 659-664 676-691⁷
703-718 (929-931⁸ 935 **940-942** **946** **948-951**) (1008-1010⁹
1013 1015-1017 **1037-1039** **1042** **1044-1046**) 1069-1070¹⁰
1143-1149 1228¹¹ 1230

KNIGHTS

247-250¹² **251-254** 258-265 **269-272** 274 **276-277** 312-313¹³
333-334¹³ 337¹⁴ 341 359-360 366 **389-390** **407-408** **421-422**
427-428 **436^b-437** **440-441** **451^a** **453-456** **457-460¹⁵** 464 **470**
482-487 490-491 **493^a** **494-495^a** **495^c-497** 498-506 507-546
547-550 565-580¹⁶ **595-610** 611-614¹⁷ 761-762¹³ **841-842** **919-**
922 **941-942¹⁸** **1253¹⁹** 1254-1256 1274-1289²⁰ **1300-1315** 1319-
1320²¹ **1322** 1324 **1329-1330** 1333-1334 **1381**

¹ The Clouds is purposely omitted. In the foregoing discussion I have used for illustration only those parts of this play which it is agreed belonged to the revised edition.

² 204-240: p. 120.

³ 280-283: p. 120 f.

⁴ 284-346: p. 109, n. 3.

⁵ p. 110.

⁶ 557-577: p. 107 f.

⁷ 676-691 = 703-718: p. 110 f.

⁸ 929-951: p. 108.

⁹ 1008-1046: p. 109.

¹⁰ p. 118.

¹¹ p. 120.

¹² 247-277: p. 121.

¹³ p. 110.

¹⁴ 335-456: p. 114.

¹⁵ 457-497: p. 116.

¹⁶ 565-580 = 595-610: p. 110 f.

¹⁷ p. 114.

¹⁸ For 943-972, see p. 119.

¹⁹ p. 117.

²⁰ 1274-1287 = 1300-1315: p. 110 f.

²¹ p. 119.

WASPS

230-234¹ 235-239 240-245 246-247 249 251-253 258-265
266-272 (293-296² 298 300-302 309-311 313) (334-335³
338-339 342-345) 346-347⁴ 350-351 354-355 (365-366 369-
370 373-378) 379-380⁵ 383-384 387-388 (403-404⁶ 416^a
417-419 422-425 428-429) 437 441-447 453-455 (473-477
480-483 486-487) (526-528⁷ 532-537 540-545) 546-547⁸
(631-633 636-641 644-647) 648-649 725-727⁹ 728 863-867
1015-1050 1051-1059 1071-1090¹⁰ 1102-1121 1297-1298¹¹
1516-1517

PEACE

301-304¹² 305-308 311-312 316-317 320-321 324-325 327^a
328 330 331^b-332 334-336 428-430¹³ 439-440 444-446 450-
453 455 457^a 457^c 458 (460¹⁴ 462 469 472) 479-480¹⁵ (490
496 499) 508¹⁶ 510 (512 514-515 517-519) 556-559 601-602
617-618 630-631 729-733 734-764 765-774 (856-858¹⁷ 860-
862 864 909-911 913-915 917)¹⁸ (939-941¹⁹ 943-947 950-955
1023-1025 1027-1030 1034-1038) 1140-1158²⁰ 1172-1190 1311
1316-1328

BIRDS

322-323^{a21} 323^c 325^a 326^a 336-338^a 352-353 364 365 369-
370 373-374 381-382 385 400-405 (406²² 408 410-411 414^b-
415 417-420 426 428 431-433) 442^b-443^{a23} 444^a 445-446^a
447 460-461²⁴ 464^b 467^b 470^b 470^d 476 500^a 548-549 553

¹ 230-272: p. 121 f.

² 291-316: p. 109, n. 1.

³ 334-378: p. 109, n. 3.

⁴ 346-347: p. 110; 346-355: p. 115.

⁵ 379-388: p. 115.

⁶ 403-487: p. 108 f., p. 115.

⁷ 526-647: p. 109, n. 3.

⁸ p. 110.

⁹ p. 114.

¹⁰ 1071-1090 = 1102-1121: p. 110 f.

¹¹ 1297-1298: p. 118.

¹² 301-336: p. 122 f.

¹³ 428-458: p. 117.

¹⁴ 459-499: p. 109, n. 1.

¹⁵ p. 114.

¹⁶ 508-519: p. 117.

¹⁷ 856-921: p. 109.

¹⁸ For 922-1038, see p. 114, n. 3.

¹⁹ 939-1038: p. 109, n. 3.

²⁰ 1140-1158 = 1172-1190: p. 110 f.

²¹ 322-433: p. 122.

²² 406-433: p. 109.

²³ 442^b-447: p. 117.

²⁴ 460-461 = 548-549: p. 109 f.; 460-625: p. 113 f.

571-572^a 587^b 592 595^b 606-607^a 608^b 626-627 636-637¹
 658^{a2} 658^c-660 685-722 723-736 753-768³ 785-800⁴ 1072-
 1087⁵ 1102-1117 1164-1165⁶ 1196-1198 (1313-1314⁷ 1316
 1318-1322 1325-1326 1328 1330-1334) 1726-1730

LYSISTRATA

254-255⁸ 266-270 281-285 306-318 319-320 350-351 352-
 353 354-355 356-357 358-359 360-361 362-363 364 365 366
 367 368-369 370 371 372 373 374 375^a 375^b 376 377 378^a
 378^b 379^a 379^b 380^a 380^b 381^a 381^b 382^a 382^b 383 384 385
 386 399-402 467-470⁹ 471-475 484-485¹⁰ 539-540 549-550
 614-615¹¹ 626-635¹² 636-637 648-657 672-681 696-705 706-
 707¹³ 710 712 714 716 959-966¹⁴ 968-969 970 971 1014-
 1015¹⁵ 1016-1017 1018 1019-1021 1022-1023 1024-1026 1027-
 1029 1030-1032 1033-1034 1035-1036^a 1036^b 1036^c 1037-1039
 1040-1042 1072-1075¹⁶ 1078-1079 1082-1085 1088-1089 1093-
 1094 1106-1107 1108-1111 1221¹⁷ 1228-1238

THESMOPHORIAZUSAE

381-382¹⁸ 531-532 571-573¹⁹ 582-583 586 589 597-602 607
 613-614 655-658 659-662 (667-686)²⁰ 687-688²¹ 699-703 705
 (707-708 715-716 718-725) 726-727 785-813 814-829 830-
 845²² 947-952 1164²³ 1170-1171 1217 1218^b-1219 1220^b-1221
 1223-1224 1226

¹ 636-637: p. 117.

² 658^a-660: p. 117.

³ 753-768 = 785-800: p. 110 f.

⁴ For 801-902, see p. 114, n. 3 (ad fin.).

⁵ 1072-1087 = 1102-1117: p. 110 f.

⁶ 1164-1198: p. 115.

⁷ 1313-1334: p. 109, n. 1.

⁸ 254-386: p. 103.

⁹ 467-550: p. 103 f.

¹⁰ p. 110.

¹¹ 614-705: p. 104.

¹² 626-635 = 648-657 and 672-681 = 696-705: p. 110 f.

¹³ 706-716: p. 104, p. 118.

¹⁴ 959-970: p. 104.

¹⁵ 1014-1042: p. 103.

¹⁶ 1072-1111: p. 105.

¹⁷ 1221-1238: p. 105.

¹⁸ p. 115.

¹⁹ 571-614: p. 117 f.

²⁰ 667-686 = 707-725: p. 109, n. 1.

²¹ p. 110.

²² p. 110 f.

²³ p. 119 f.

FROGS

354-371 382-383 394-397 440-443 686-705¹ 718-737²

ECCLESIAZUSAE

30-31³ 43-45 46-47^a 49-50 54-56 60-64 65-67 70 71 76-
77 86-87 102-104 110-111^a 115 120 124-125 126^b-127 131^a
132^a 132^c 133^b 135^b 136^b-143 145-146 147^b 151-155 157
160^a 163-165 167-168 189 192^a 204^a 213^a 213^b 241-242
245-249 250^b-251^a 252^a 254 256^a 258-259^a 261 262-265
285-288 478-479 480-482 488-492 499-503 514-516 581-582
1127 1134 1151-1162

PLUTUS

257-258 259-260 264 268-269 271-272 275-276 279-282
286 288-289 328-331 487-488 631-632⁴ 637 639-640 962-
963⁵

¹ 686-705 = 718-737: p. 110 f.

² For 905-906 = 1004-1005, see p. 112.

³ 30-284: p. 124 f.

⁴ 631-640: p. 118.

⁵ For 959-1096, see p. 119.

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'LOGAOEDIC' METRE IN GREEK COMEDY

BY JOHN WILLIAMS WHITE

CHORIAMBUS (—υυ—) or “catalectic dactylic dipody” (—υυ|—_Λ)? Pure choriambic cola (—υυ— υυ— and —υυ— υυ— υυ—) or “syncopated dactyls” (—υυ|—|—υυ|— and —υυ|—|—υυ|—|—υυ|—)? Choriambic dimeter (υ—υ— υυ—) or “syncopated logaoedics” (υ|—υ|—|—υυ|—)? Antispastic dimeter (Glyconic: υ—υ υ—υ—) or “logaoedic tetrapody” with ‘dactyl’ in the second place (υ|—|—υυ|—υ—_Λ)? Polyschematist dimeter (—υ—— υυ—) or “logaoedic tetrapody” with ‘dactyl’ in the third place (—υ|—|—υ|—υυ|—_Λ)? In a word, the metrical explanations of forms that abound in Greek poetry which are given by eminent Greek metricians, or a theory of the ‘rhythmical’ structure of these forms that has little, if any, support in ancient tradition? These questions are of importance sufficient to warrant a thorough reconsideration of the material to which they relate.

Definitions of logaoedic metre are given by Hephaestion and Aristides Quintilianus. These, unhappily, are not complete. The reason of this, however, is apparent: the metre was relatively unimportant. Both authors add their statements about it to their general treatment of the larger subjects of dactylic and anapaestic metres. But the essential fact is made clear. Hephaestion briefly defines logaoedic metre to be the combination, within the same colon, of two or more dactyls with a trochaic syzygy, or, in ascending rhythm, of two or more anapaests with a catalectic iambic syzygy (bacchius). The most noted form, he adds, in the second category has four anapaests, the first of which may be a spondee or iambus.¹ Logaoedic cola, thus defined, are comparatively rare in Greek comedy.²

¹ Heph. 25, 12 ff. and 29, 12 ff. (Westphal), and Schol. Heph. 163, 13 ff. Cf. Arist. Quintilianus 33, 30 ff. and 34, 5 ff. (Jahn) = 52 and 53 (M.).

² For examples of this metre, see Thesm. 1136-1159, p. 20 below. This lyric is altogether singular in the great number of logaoedic cola it contains.

Modern writers on Greek metre, G. Hermann (sparingly), Böckh, Rossbach and Westphal, and many others, have extended the application of the term 'logaoedic' to include cola that contain a single 'dactyl' (or single, but isolated, 'dactyls'). This view of logaoedic metre, chiefly through the powerful exposition of Rossbach and Westphal, is now current. It has recently been strongly re-enforced by the acute reasoning of Goodell.¹ But it is not the view of the Greek metricians, who, while they are not always in accord in the application of their theory, agree that the cola which are now under consideration are to be measured differently. According to Heliodorus and Hephaestion, the unit of measurement is here a 'foot' that in its normal form contains four syllables and six times (χρόνοι).

The current 'logaoedic' measurement of the metres in question has twice received fairly complete exposition in its application to Greek comedy, in Rossbach and Westphal's *Specielle Griechische Metrik*² and in J. H. H. Schmidt's *Antike Compositionslehre*.³ But, so far as I am aware, the lyrics and stichic periods of comedy that have been classified as 'logaoedic' have never been fully presented in any modern treatise in the forms demanded by ancient metrical theory. I purpose, therefore, in what follows to analyze them in accordance with the doctrine of Hephaestion, with such aid as may be got from the Heliodorean metrical scholia on Aristophanes. Fair opportunity will thus be afforded for comparison.

I exclude from present consideration the lyrics in Aristophanes written, in whole or in part, in the metre made famous by Telesilla. There are six of these lyrics, besides isolated occurrences of the line, in Aristophanes, and the form occurs also in Cratinus and Hermippus; but the Telesilleum, according to Hephaestion,⁴ is a mixed Ionic colon, and the discussion of it belongs elsewhere.

¹ *Chapters on Greek Metric*, pp. 212 ff.

² Third edit., pp. 653-669.

³ See pp. CLXXXVI-CCCLXXV.

⁴ See Heph. 35, 19 ff. (W.).

I Choriambic Cola

The Choriambus, as such, disappears under the current modern analysis. It is no longer a fundamental foot (—υυ—) used as constituent element of a μέτρον πρωτότυπον, but a catalectic dactylic dipody (—υυ|—). Hephaestion, however, for whom this πούς was as real an element in metre as the dactyl or iambus, devotes a chapter of his Manual to it. The chapter begins (30, 6 ff.): τὸ χοριαμβικὸν συντίθεται μὲν καὶ καθαρὸν, συντίθεται δὲ καὶ ἐπίμικτον πρὸς τὰς ἱαμβικάς· ὥς ἐπίπαν δέ, ὅτε καταληκτικὸν ἔστιν, εἰς τὴν ἱαμβικὴν κατακλείδα περαιούται, τοῦτ’ ἔστιν, εἰς ἀμφίβραχυν, ἢ βακχείον διὰ τὴν ἀδιάφορον. This simple statement adequately explains the metrical constitution of many lyrics in Aristophanes.

Nubes 510–517

| | | |
|------------------------------|---|-------------|
| ἀλλ’ ἴθι χαίρων τῆς ἀνδρείας | } | Anapaestic. |
| οὔνεκα ταύτης. | | |
| εὐτυχία γένοιτο τὰν- | 1 | —υυ— υ—υ— |
| θρώπων, ὅτι προήκων | | —υυ— υ— |
| ἐς βαθὺν τῆς ἡλικίας | | —υυ— —υυ— |
| 515 νεωτέροις τὴν φύσιν αὖ- | | υ—υ— —υυ— |
| τοῦ πράγμασιν χρωτίζεται | 5 | —υ— —υ— |
| καὶ σοφίαν ἐπασκεῖ. | | —υυ— υ— |

In order to secure greater ease in analysis, the cola are here printed separately, each in its own line, after the manner of the Alexandrines. Catalexis marks the close of a period or hypermetron. The combination of choriambic cola in Aristophanes is generally hypermetrical. Hiatus and syllaba anceps in *acatalectic* cola are extremely rare; they will be noted whenever they thus occur.

The commation that has just been quoted (Nubes 510–517) begins with an anapaestic movement. Compare the beginning of the commation that introduces the parabasis in the *Vespae* (1009 ff.), where the lyric movement that follows is trochaic.

The remaining cola are all dimeters, rhythmic πόδες of the normal measurement of eight syllables and twelve times, with catalexis in 2, 6, and the commonly allowed irrational element in the odd places of the

iambic dimeter (5). The cola are pure choriambic (3), or mixed choriambic (1, 2, 4, 6), or iambic (5). The designation of 1 and 2 respectively as "first Glyconic" and "first Pherecratean" and of the union of the two as "first Priapean" is modern and highly objectionable.

Nubes 700-706 = 804-813

| | | | | |
|-----|--|---|-------------|-------------|
| 804 | ἀρ' αἰσθάνει πλείστα δι' ἧ- | 1 | --υ-- | --υ-- |
| | μᾶς ἀγάθ' αὐτίχ' ἔξων | | --υ-- | υ-- |
| | μόνας θεῶν; ὥς ἔστιν ὃδ' ἔτοιμος ἅπαν- | | υ--υ-- | --υυυυ--υ-- |
| 808 | τα δρᾶν ὃς ἂν κελεύῃς. | | υ--υ-- | υ-- |
| | σὺ δ' ἀνδρὸς ἐκπεπληγμένου | 5 | υ--υυυ--υ-- | |
| 810 | καὶ φανερῶς ἐπληγμένου | | --υ-- | υ--υ-- |
| | γούς ἀπολάψει ὃ τι πλείστον δύνασαι, | | --υ-- | --υ-- |
| | ταχέως· φιλεῖ γάρ πως τὰ τοι- | | υ--υ-- | --υ-- |
| | αὔθ' ἑτέρῳ τρέπεσθαι. | | --υ-- | υ-- |

On the constitution of this lyric, cf. Schol. Ven. 804: χορίαμβος δίμετρος ἀκατάληκτος· χορίαμβος δίμετρος καταληκτικός (Thiemann, δικατάληκτος V)· ἱαμβος πενθημιμερής· ἀπὸ χορίαμβου βάσεως εἰς χορίαμβον· ἱαμβος δίμετρος καταληκτικός· ἱαμβος δίμετρος ἀκατάληκτος· ἀπὸ χορίαμβου βάσεως εἰς ἱαμβον· χοριαμβικὸν τρίμετρον ἀκατάληκτον· χορίαμβος ἐφθημιμερής. The Scholiast divides the text of 3, 4: μόνας θεῶν; ὥς | ἔτοιμος ὃδ' (?) ἔστιν ἅπαν | τα δρᾶν ὃς ἂν κελεύῃς. He overlooks 8.

The proper disposition of 3, 4 is notoriously difficult.¹ Order, however, may be restored by certain simple transpositions and a single slight change of text: ἔστιν ὃδ' ἔτοιμος in 807 for the reading of the Mss., ἔτοιμος ὃδ' ἔστιν, and εἰς δ' ἄπορον ὅταν πέσῃς, τάχιστ' in 703 f. for ταχὺς δ' ὅταν εἰς ἄπορον πέσῃς. When the order became confused τάχιστ' gave rise to ταχὺς δ'. With --υυυ (3) as the second syzygy of a lyric iambic trimeter, cf. Ran. 398 (Ἰακχε πολυτίμητε, μέλος ἑορτῆς), 399, 403 (υ--υυυ) and in a lyric tetrameter, Plut. 292. See also Eccl. 971 = 975. The occurrence of υ--υυυ as the first syzygy of a lyric iambic trimeter or dimeter (5) is not rare. Cf. Ach. 1158 =

¹ See Luthmer, *De Choriambico et Ionico a minore diambi loco positis* (1884), p. 45 f. Von Wilamowitz in his *Isylos von Epidauros* (1886), p. 136, classified this lyric as Ionic.

1170, Eccl. 972, Thesm. 353, 999, Vesp. 1466. On the occurrence of $_ _ _ _$ in a *choriambic* colon, where the text is not to be impugned, see the next lyric. The correspondence of choriamb and iambic syzygy (3) is not uncommon. See the second lyric below (Vesp. 526 ff.).

On the apparent initial anapaest in 8, see p. 8.

Cola 7-9 are lacking in the ode.

Nubes 949-958 = 1024-1033

| | | | | |
|-----|---------------------------------|---|---------------|---------------|
| 949 | νῦν δείξετον τὸ πισύνω | 1 | $_ _ _ _$ | $_ _ _ _$ |
| | τοῖς περιδεξίοισι | | $_ _ _ _$ | $_ _ _ _$ |
| | λόγοισι καὶ φροντίσι καὶ | | $_ _ _ _$ | $_ _ _ _$ |
| 952 | γνωμοτύποις μερίμναις, | | $_ _ _ _$ | $_ _ _ _$ |
| | λέγων ἀμείνων πότερος | 5 | $_ _ _ _$ | $_ _ _ _$ |
| | φανήσεται. νῦν γὰρ ἅπας | | $_ _ _ _$ | $_ _ _ _$ |
| | ἐνθάδε κίνδυνος ἀνείται σοφίας, | | $_ _ _ _$ | $_ _ _ _$ |
| 957 | ἣς περὶ τοῖς ἐμοῖς φίλοις | | $_ _ _ _$ | $_ _ _ _$ |
| | ἐστὶν ἀγὼν μέγιστος. | | $_ _ _ _$ | $_ _ _ _$ |

Bergk proposed λέγων ἀμείνων πότερος (5) to replace the reading of the Mss. ὁπότερος αὐτοῖν λέγων ἀμείνων, in which the dual αὐτοῖν is a gloss on an original πότερος. In the antode of 5, 6, read with R and V εὐδαίμονες δ' ἦσαν ἄρ' οἱ ζῶντες τότ' ἐπὶ τῶν προτέρων. In 6 ζῶντες τότ' ἐπὶ is the sole example of an iambic syzygy of this form ($_ _ _ _$) in a choriambic dimeter in Aristophanes, but it has just been seen that both this form and $_ _ _ _$ occur as the first syzygy in iambic cola that are constituent parts of these choriambic lyrics.

Vespae 526-545 = 631-647

| | | | | |
|-----|----------------------------|---|--------------------|---------------|
| Χο. | νῦν δὲ τὸν ἐκ θήμετρον | 1 | $_ _ _ _$ | $_ _ _ _$ |
| | γυμνασίου λέγειν τι δεῖ | | $_ _ _ _$ | $_ _ _ _$ |
| | καινόν, ὅπως φανήσῃ — | | $_ _ _ _$ | $_ _ _ _$ |
| 529 | Βδ. ἐνεγκάτω μοι δεῦρο τὴν | } | Iambic tetrameter. | |
| | κίστην τις ὥς τάχιστα. | | | |
| 530 | ἀτὰρ φανεῖ ποῖός τις ὦν, | } | Iambic tetrameter. | |
| | ἦν ταῦτα παρακελεύῃ; | | | |
| 532 | Χο. μὴ κατὰ τὸν νεανίαν | | $_ _ _ _$ | $_ _ _ _$ |
| | τόνδε λέγειν. ὁρᾷς γὰρ ὥς | 5 | $_ _ _ _$ | $_ _ _ _$ |

| | | |
|-----|----------------------------------|----------------------|
| | σοι μέγας ἔστ' ἀγὼν νῦν | —υυ— υ— |
| 535 | καὶ περὶ τῶν ἀπάντων | —υυ— υ— |
| | εἴπερ, ὃ μὴ γένοιτο, | —υυ— υ—υ |
| | οὗτος ἐθέλει κρατῆσαι | * —υυυ—υ—υ |
| | Bδ. καὶ μὴν ὅς' ἂν λέξῃ γ' ἀπλῶς | } Iambic tetrameter. |
| | μνημόσυνα γράφομαι ἔγώ. | |
| 539 | Φι. τί γὰρ φάθ' ὑμεῖς, ἦν ὁδί | } Iambic tetrameter. |
| 540 | με τῷ λόγῳ κρατήσῃ; | |
| | Xο. οὐκέτι πρεσβυτῶν ὄχλος | 10 —υυ— —υ— |
| | χρήσιμος ἔστ' οὐδ' ἀκαρῇ. | —υυ— —υυ— |
| | σκωπτόμενοι δ' ἐν ταῖς ὁδοῖς | —υυ— —υ— |
| | θαλλοφόροι καλούμεθ', ἀντ- | —υυ— υ—υ— |
| | ωμοσιῶν κελύφη. | —υυ— υ—υ |

Bentley and Porson, demanding exact choriambic correspondence in choriambic cola (—υυ— with —υυ—), proposed many changes of text in this lyric, the former *τονδὶ* (533) for *τόνδε* R V, *γένοιθ' οὐ|τος γ' ἐθέλων* (536 f.) for *γένοιτο νῦν οὗτος ἐθέλει* R V, and the latter *νῦν δῇ* (526) for *νῦν δὲ* R V, *δεῖ τι λέγειν* (527) for *λέγειν τι δεῖ* R V, *σ' ἐθέλει* (537), *ὥς δ' ἐπὶ πάντ' ἐλήλυθεν* (636) for *ὥς δὲ πάντ' ἐπελήλυθεν* R V. In the last case Porson doubted the equivalence of choriambic dimeter and Glyconic. I know no exact parallel to this in comedy (Hermann proposed one in *Thesm.* 990 = 995 — see p. 20 below), but this correspondence is not so difficult as that in *Eq.* 332 = 406, where the parody fixes the form and forbids emendation. In 534 Bentley added *νῦν*, transferring it from 536. Porson corrected (542 f.) *δ' ἂν ἐν ταῖσιν ὁδοῖσιν* (*ὁδοῖς* R) *ἀπάσαις . . . καλούμεθ'* R V to the reading given above. The last syzygy of colon 13 of the antode is lacking in the Mss.

Besides the four cases of correspondence of choriambus with iambic syzygy that are found in the lyric under consideration, the following also occur in cola that have not been emended: —υυ— *Lys.* 324 = 338, υυυ— *Lys.* 326 = 340, —υυ— *Ach.* 1151 = 1163. Thus —υυ— occurs four times, υυυ— twice, and —υυυ— once.

I add, in order to afford means of comparison, the correspondences in lyric iambic syzygies, the text of which has not been emended, that occur among the lyrics discussed in this paper: υ—υ— *Nub.* 951 = 1026,

Lys. 321 = 335, etc., etc., υ_υ_υ_ Nub. 705 = 809, υ_υ_υ_υ Nub. 954 = 1028, υ_υ_υ_υ Eccl. 969 = 972, υ_υ_υ_υ Ach. 1157 = 1169, Vesp. 1455 = 1467, Lys. 325 = 339 and 328 = 342, υ_υ_υ_υ Ach. 1158 = 1170, υ_υ_υ_υ_υ Ach. 1156 = 1168, υ_υ_υ_υ_υ Vesp. 1454 = 1466, υ_υ_υ_υ_υ (?) Lys. 324 = 338, υ_υ_υ_υ (?) Eccl. 911 (οὐχ ἦκει μοῦταῖρος) = 919 (bis).

Lysistrata 321-334 = 335-349

| | |
|--------------------------------|----------------------|
| 335 ἦκουσα γὰρ τυφογέρον- | 1 υ_υ_υ_ υ_υ_υ_ |
| τας ἄνδρας ἔρρειν, στελέχη | υ_υ_υ_ υ_υ_υ_ |
| φέροντας ὥσπερ βαλανεύσοντας | υ_υ_υ_ υ_υ_υ_ . . υ_ |
| ἐς πόλιν ὡς τριτάλαντον βάρος, | υ_υ_υ_υ_υ_ υ_υ_υ_ |
| δαινότατ' ἀπειλοῦντας ἐπῶν | 5 υ_υ_υ_υ_ υ_υ_υ_ |
| 340 ὡς πυρὶ χρὴ τὰς μυσαρὰς | υ_υ_υ_ υ_υ_υ_ |
| γυναῖκας ἀνθρακεύειν. | υ_υ_υ_ υ_υ_υ_ |
| 341 αἶς ὦ θεὰ μή ποτ' ἐγὼ | υ_υ_υ_ υ_υ_υ_ |
| πιμπραμένας ἴδοιμι, | υ_υ_υ_ υ_υ_υ_ |
| 342 ἀλλὰ πολέμου καὶ μανιῶν | 10 υ_υ_υ_υ_ υ_υ_υ_ |
| ῥυσσάμενας Ἑλλάδα καὶ πολίτας, | υ_υ_υ_ υ_υ_υ_ υ_υ_υ_ |
| ἐφ' οἷσπερ ὦ χρυσολόφα | υ_υ_υ_ υ_υ_υ_ |
| 345 πολιοῦχε σὰς ἔσχον ἔδρας. | υ_υ_υ_υ_ υ_υ_υ_ |
| καί σε καλῶ ξύμμαχον ὦ | υ_υ_υ_ υ_υ_υ_ |
| Τριτογένει, εἴ τις ἐκεῖ- | 15 υ_υ_υ_ υ_υ_υ_ |
| νας ὑποπίμπρησιν ἀνὴρ, | υ_υ_υ_ υ_υ_υ_ |
| φέρειν ὕδωρ μεθ' ἡμῶν. | υ_υ_υ_ υ_υ_υ_ |

The colon corresponding to 345 is lacking in the ode.

Three forms are found in the first half of a choriambic dimeter in this lyric that have not previously occurred: (1) υ_υ_υ_υ_ (4, 5, 10). Cf. Vesp. 1453 = 1465, 1455, 1456 = 1468, and the discussion of Aves 1372 ff. (p. 11 f.), a comic parody. The same form occurs as the first syzygy of an iambic dimeter in Ach. 1156, 1157. (2) υ_υ_υ_υ_ (5, 10). Cf. Vesp. 1467. Also in an iambic dimeter in Ach. 1169. (3) υ_υ_υ_υ_ (13). This anapaest is generally excluded by the commentators, beginning with Bentley, who proposed σὰς πολιοῦχ', not in itself a felicitous change of text. Another apparent instance of the anapaest in choriambic verse occurs in Eccles. 940 = 944, but this cannot be cited as evidence of the usage of Aristophanes, since in Eccles. 938 ff.

the poet is imitating the common form of the scolium, in which the metrical constitution of the last two verses is uncertain. To pass to iambs, *ταχέως* in Nub. 812 is no doubt a dissyllable, and in Thesm. 355 the metre may be Ionic: uu-uu- (anacalasis). The anapaest does not occur, so far as I have observed, in any of the pure iambic lyrics of Aristophanes. On the other hand, it is found in two polyschematist dimeters in both R and V, Vesp. 1461 = 1473. See p. 23. In Vesp. 1458, Küster's change of *φύσεως* (R, V) to *φύσεος* is probably right. Here the antode (1470) shows uuu . The natural inference from these facts is that the anapaest is faulty in all these places, especially when one recalls to mind the assault that Aristophanes, in Ran. 1322 ff., makes upon its use by Euripides in Glyconics. See p. 29 ff.

A form of iambic dimeter occurs in the antode of this lyric (4) that must be accounted defective (uuu-uu-uu-), but who shall say that Aristophanes did not compose it? Here also the commentators have essayed changes: *ὡς τριταλανταῖα βάρος* Bentley, *δεῦρο τριτάλαντόν τι βάρος* Reisig, etc., but the same fault is found in two iambic dimeters in the same play (Lys. 277 278). Reisig's conclusion that the two cola just cited are Glyconics is invalidated (to say no more) by the strictness of Glyconic form everywhere maintained by Aristophanes.

To avoid the correspondence uu- in 7, Meineke proposed *τὰς κύνας* for *γυναῖκας* (Mss.).

On the form of the catalexis of the trimeter in 3 compare the tetrameter in Av. 1724 f.

Ecclesiazusae 968-971 = 972-975

| | |
|----------------------------|---------------------|
| καὶ ταῦτα μέντοι μετρίως | 1 uu- uu- |
| 969 πρὸς τὴν ἐμὴν ἀνάγκην | uuuu- |
| εἰρημέν' ἐστίν. σὺ δέ μοι, | uu- uu- |
| 970 φίλτατον, ὃ ἱκετεύω, | uu- uu- |
| ἀνοιξον ἀσπάζου με· διὰ | 5 uu- uuuu |
| τοὶ σὲ πόνους ἔχω. | uu-uu- |

Two choriambic tetrameters and an iambic dimeter and dochmius. The dochmius is here admirably adapted to express the emotion of the singer, and occurs in just this form, in connection with iambs, elsewhere in Aristophanes in passages of intense feeling, in comic imitation

or parody of tragedy. Cf. Ach. 1219, 1221; Nub. 1163, 1164; Vespaë 730 = 744 (υυυ-υυ- υυυ-υυ-) and 873 = 890. On the form of the fifth colon, see p. 4 f. In 970, ὦ ἰκετεύω is a case of synizesis, since the resolution of either long of the choriamb (here it would be υυυυυ υ--) is unheard of in Aristophanes, except in parody (pp. 11 ff.).

Acharnenses 1150-1161 = 1162-1173

| | | | | | |
|------|-------------------------------------|----|-------|-------|------|
| 1150 | Ἀντίμαχον τὸν ψακάδος | 1 | υυυ- | υυυ- | |
| | τόν ξυγγραφῇ τὸν μελέων ποιητήν, | | υυυ- | υυυ- | υ-υ |
| | ὥς μὲν ἀπλῶ λόγῳ, κακῶς | | υυυ- | υ-υ- | |
| | ἐξολέσειεν ὁ Ζεὺς· | | υυυ- | υ-- | |
| | ὅς γ' ἐμὲ τὸν τλήμονα Λή- | 5 | υυυ- | υυυ- | |
| 1155 | ναία χορηγῶν ἀπέλυσ' ἄδειπνον. | | υυυ- | υυυ- | υ-υ |
| | ὄν ἔτ' ἐπίδοιμι τευθίδος | | υυυυυ | υυυ- | |
| | δεόμενον, ἣ δ' ὠπτημένη | | υυυυ- | υ-υ- | |
| | σίζουσα πάραλος ἐπὶ τραπέζῃ κειμένη | | υυυυυ | υυυυ- | υ-υυ |
| | ὀκέλλοι· κᾶτα μέλ- | 10 | υ-. | υ-υ- | |
| 1160 | λοντος λαβεῖν αὐτοῦ κύων | | υ-υ- | υ-υ- | |
| | ἄρπάσασα φεύγει. | | υ-υ- | υ-- | |

Two choriambic pentameters enclosing a tetrameter, followed by two iambic hypermetra. The close of the first iambic hypermetron is marked by hiatus in the ode and by syllaba anceps in the antode. The contrast in form between the iambic hypermetra is admirably adapted to heighten the comic effect of the sentiment. The triseme syllable at the beginning of an iambic dipody (10, 12) is now clearly established by the authority of Aristoxenus.¹

Cf. Schol. E (cod. Estensis III D 8) on 1150 ff.: διπλῇ καὶ ἡ τῶν ὁμοίων δυὰς ἔχουσα τὰς περιόδους δωδεκακώλους· ὦν τὸ πρῶτον χοριαμβικὸν δίμετρον ἀκατάληκτον· τὸ β' ἐν μὲν τῇ πρώτῃ περιόδῳ ἐστὶν ἱαμβικόν, ἐν δὲ τῇ δευτέρᾳ περιόδῳ χοριαμβικόν, ἔστι δὲ συγγενὲς τῷ τοῦ ἱαμβικοῦ· τὸ τρίτον, χοριαμβικόν· ἐφθημιμερὲς τὸ τέταρτον.

Elmsley, objecting to the correspondence in 2, proposed τὸν μέλεον τῶν μελέων for τὸν ξυγγραφῇ τὸν (τῶν R) μελέων of the Mss. The form of colon 2 in the ode recurs in Ran. 213.

¹ See Grenfell and Hunt, *The Oxyrhynchus Papyri*, Part I, IX (p. 15, Col. II).

Isolated choriambic periods and single cola are found elsewhere in the comedies, as the tetrameter Aves 1724 f. at the close of an iambo-trochaic series; the catalectic trimeter Ran. 213; the catalectic dimeter, at the close of a trochaic period in each case, Eccl. 902 = 908, 905 = 910; and the succession of catalectic dimeters, Pax 785-787 = 807-809, in transition to dactyls.

Choriambic cola and periods occurred in other plays of Aristophanes, no longer extant, and in those of other poets of the Old Comedy. Hephaestion (30, 21 ff.) quotes the *Αἰολοσίκων* (10 Kock):

| | |
|-------------------------|----------|
| οὐκ ἔτος, ὦ γυναῖκες, | -υυ- υ-- |
| πάσι κακοῖσιν ἡμᾶς | -υυ- υ-- |
| φλώσιν ἐκάστοθ' ἄνδρες. | -υυ- υ-- |
| δεινὰ γὰρ ἔργα δρῶσαι | -υυ- υ-- |
| λαμβανόμεσθ' ὑπ' αὐτῶν. | -υυ- υ-- |

Cf. Eupolis, *Κόλακες* 163 (Kock):

| | |
|-----------------------|----------|
| ὅς χαρίτων μὲν ὄζει | -υυ- υ-- |
| καλλαβίδας δὲ βαίνει, | -υυ- υ-- |
| σησαμίδας δὲ χέζει, | -υυ- υ-- |
| μῆλα δὲ χρέμπτεται. | -υυ- υ-- |

The last colon,¹ in appearance, is the catalectic form of the preceding cola. The sentiment precludes the dochmius. See above, p. 8 f.

Pure acatalectic dimeters occur among the fragments of Aristophanes in 11 and 533 (K.). A tetrameter, quoted by Hephaestion (31, 16), occurred in the *Ἀμφιάρως* (30):

| | |
|--------------------------|-----------|
| οἶδα μὲν ἀρχαῖόν τι δρῶν | -υυ- --υ- |
| κοῦχ' ἔλελθ' ἐμαντόν. | -υυ- υ-- |

This has been called "first Priapean" (p. 4). It occurs not infrequently in Aristophanes in extant plays. Cf. Ach. 1152 f. = 1164 f., Nub. 512 f., 567 f. = 599 f., 957 f. = 1032 f. In the *Κόλακες* of Eupolis (159) it is used by line in a fragment of sixteen verses. Cf. also Eupolis 38 and 361.

¹ This combination has been much discussed, and it is thought by some scholars to be the basis of the forms of scholastic verse that are found in Eccl. 941 = 945 and Vesp. 1245-1247. See p. 17 below.

Cratinus used the pentameter in the *Πυλαία* (172). Cf. Lys. 328 f. = 342 f., and in varying form Ach. 1150 f. = 1162 f., 1154 f. = 1166 f.

In the *Lysistrata* (319, 320) Aristophanes employs two catalectic choriambic tetrameters to introduce the parodos of the women:

| | |
|-------------------------|------------|
| λιγνὴν δοκῶ μοι καθορᾶν | --υ-- υυ-- |
| καὶ καπνὸν ὃ γυναικες | υυ-- υ-- |
| ὥσπερ πυρὸς καομένου. | --υ-- υυ-- |
| σπυρστέον ἐστὶ θάπτον. | υυ-- υ-- |

He has the same verse elsewhere: Nub. 700 f. = 804 f., 949 f. = 1024 f., 951 f. = 1026 f., Lys. 327 = 341, Eccl. 970 = 974. The iambic syzygy which begins the period has the fixed constitution --υ-- except twice, where it is υ--υ--. Anacreon had used the verse in a freer form (frag. 24):

| | |
|----------------------------|------------|
| ἀναπέτομαι δὴ πρὸς Ὀλυμ- | υυυυ--υυ-- |
| πον πετερύγεσσι κούφαις | υυ-- υ-- |
| διὰ τὸν Ἑρωτ'· οὐ γὰρ ἐμοὶ | υυυυ--υυ-- |
| παῖς ἐθέλει συνηβᾶν. | υυ-- υ-- |

The metricians were here in doubt as to the constitution of the first foot. Did it result from the resolution of a choriambus or of a pure iambic dipody? Cf. Heph. 31, 6 ff.: Ἀνακρέων δὲ ἐπετήδενσε τὴν πρώτην συζυγίαν δι' ὅλον ἄσματος ἐκ τριβράχους καὶ ἰάμβον ποιῆσαι, ὥς εἶναι κοινὴν λύσιν τῆς τε χοριαμβικῆς καὶ τῆς ἰαμβικῆς. Cf. Schol. Heph. 181, 14 ff.

Aristophanes can have felt no objection to this form *in itself*, since he employs it in the iambic part of mixed choriambic cola, not only in dimeters (Vesp. 1453 = 1465, 1455, 1456 = 1468, Lys. 324, 325), but also in a trimeter (Thesm. 992 f.), and in a pentameter (Lys. 328 f.); but in a well-known passage, with rare humor, he has used Anacreon's peculiar tetrameter 'with variations' to travesty the extravagances of the dithyrambic poet Cinesias. In Aves 1372 f. he introduces Cinesias singing the very words of the lyric poet:

| |
|---|
| 1372 f. ἀναπέτομαι δὴ πρὸς Ὀλυμπον πετερύγεσσι κούφαις. |
| υυυυ-- υυ-- υυ-- υ-- |

Hereupon the comic poet immediately begins to ring all possible changes (they are all impossible according to his own practice) on the

form of the choriambus, by means of resolution and contraction. He has Cinesias first display his complicated art by a variation in the first foot of a verse that certainly was not Anacreontic :

1373 f. πέτομαι δ' ὁδὸν ἄλλοτ' ἐπ' ἄλλαν μελέων —
 υυ_υυ υυ_ υυ_

Cinesias is rudely interrupted by Peithetaerus, but continues, varying the first and second feet :

1376 f. ἀφόβω φρενὶ σώματί τε νέαν ἐφέπων —
 υυ_υυ υυυυ υυ_

He is again interrupted, but now with a warm welcome, and goes on heartily, with iambic and antispastic variations :

1380. ὄρνις γενέσθαι βούλομαι λιγύφθογγος ἀηδών.
 υ _υ_ υ_υ υ_

He continues with renewed spirit, in spite of remonstrance, introducing the following interrupted 'heptameter' by a catalectic Telesilleum and ending it with broken Ionics (anaclassis) :

1393 f. εἶδωλα πετεινῶν
 αἰθεροδρόμων οἰωνῶν ταναοδείρων —
 υυ _
 υυυ _ _ υυ_ _

(ὦπ says Peithetaerus, but the poet forges ahead :)

1395 f. τὸν ἀλάδρo-
 μον ἀλάμενος ἄμ' ἀνέμων πνοαῖσι βαίην —
 υυυυ
 υυυυυ υυ_ υ_

And finally makes a triumphant finish in two finely variegated tetrameters whose choriambic tone is nevertheless skillfully preserved :

1398 f. τοτὲ μὲν νοτίαν στείχων πρὸς ὁδόν, τοτὲ δ' αὖ βορέα
 σῶμα πελάζων ἀλίμενον αἰθέρος αὔλακα τέμνων.
 υυ_υυ _ υυ_υυ υυ_
 υυ _υυυυ υυ_ υυ_

Since Aristophanes himself never resolves either long of the choriambus nor contracts its shorts, his audience would be quick to appreciate the inimitable skill with which he genially brought the resources of metric into the service of his art as comic poet.

II *Antispastic Cola*

Since G. Hermann's assault upon the antispast and his celebrated invention of a "basis," scholars have fought shy of this much abused foot and it has disappeared from the modern books.¹ Hermann, to be sure, could not completely abandon the choriamb, and in his hands Sappho's *καθναίσκει, Κυθήρη, ἄβρος Ἀδωνις· τί κε θέϊμεν;* (Heph. 34, 13) became a "choriambicum cum basi." The logaoedists go a long way farther and make it $\rightarrow | \text{—} \cup \cup | \text{—} | \text{—} \cup \cup | \text{—} | \text{—} \cup \cup | \text{—} \tilde{\cup}$.²

Hephaestion, however, who had no premonition of the advanced investigations of the nineteenth century, and apparently found nothing in antecedent practice to give him pause, recognizes antispastic metre and devotes a chapter to it. This begins (32, 15 ff.): τὸ ἀντισπαστικὸν τὴν μὲν πρώτην συζυγίαν ἔχει τρεπομένην κατὰ τὸν πρότερον πόδα εἰς τὰ τέσσαρα τοῦ δισσυλλάβου σχήματα· τὰς δὲ ἐν μέσῳ, καθαρὰς ἀντισπαστικές· τὴν δὲ τελευταίαν ὁπότε ἐστὶν ἀκατάληκτον, ἱαμβικὴν· ἐὰν δὲ ἀναμίσγηται ταῖς ἱαμβικαῖς, οὐ μόνον τὴν πρώτην συζυγίαν ἔχει τρεπομένην κατὰ τὸν πρότερον πόδα, ἀλλὰ καὶ τὴν ταῖς ἱαμβικαῖς ἐπομένην. ἔστι δὲ ὅτε καὶ λύεται ὁ πρότερος ποὺς εἰς τρίβραχυν. It is important to note what the variable four-syllabled element is that under this definition begins the ἀντισπαστικὸν μέτρον. It may be $\cup \text{—} \cup \cup$ or $\text{—} \cup \cup \cup$ or $\text{—} \text{—} \cup \cup$ or $\cup \cup \text{—} \cup$. These are all antispastic 'syzygies';

¹ It has been treated with downright contumely. T. Reinach speaks of it as "l'horrible antispaste," and in general it is viewed askance by the new school, but possibly it may be rehabilitated. It is at least true that Westphal's statement that the antispast was invented by Heliodorus can no longer be maintained. See Grenfell and Hunt, *The Oxyrhynchus Papyri*, Part II, CCXX (p. 45, Col. VIII, and p. 47, Col. XIV).

² Rossbach and Westphal's analysis (*Specielle Griechische Metrik*, p. 568 f.) is bewildering. The fundamental part is a choriambic monometer and 'first Pherecratean' ($\text{—} \cup \cup \text{—} \text{—} \cup \cup \text{—} \cup$). To this is then prefixed a catalectic Pherecratean ($\cup \text{—} \cup \cup \text{—}$), and it is itself then modified by shortening the 'first Pherecratean' to the so-called Adonius ($\text{—} \cup \cup \text{—} \cup$). The result (!) is $\cup \text{—} \cup \cup \text{—} \text{—} \cup \cup \text{—} \text{—} \cup \cup \text{—} \cup$, yet this is the verse that Alcaeus, Sappho, and Anacreon so greatly affected.

The lyric is parodic in tone. Aristophanes rarely uses the form of the first syzygy that appears in 1, 3. Cf. Thesm. 991. The song begins with two hypermetra of equal length, and ends with Pherecrateans. The tetrameter in 7, 8 is a Priapean. See below. Bentley wished to read *τουτονι* in 1258. In 1256 *μέχρι νυνί* is due to Meineke for *ἔτι νῦν* (or *νῦν ἔτ'*) *ὄντων* of the Mss.

The acatalectic antispastic dimeter (Glyconic) occurred also in the *Γῆρας* (140 K.), and the hephthemimeral form (Pherecratean) in continuous series in the *Κοριαννώ* of Pherecrates (79), quoted by Hephaestion (33, 5) :

| | |
|----------------------------------|-----------|
| <i>ἄνδρες, πρόσχετε τὸν νοῦν</i> | ---υ υ--- |
| <i>ἐξευρήματι καινῷ,</i> | ---υ υ--- |
| <i>συμπτύκτοις ἀναπαίστοις.</i> | ---υ υ--- |

Cf. Eupolis 162, Crates 33.

The catalectic antispastic tetrameter, with the second syzygy iambic and with iambic close (a combination of Glyconic and Pherecratean) was named Priapean (Heph. 34, 15 ff.). Cf. Cratinus 221 :

| | |
|---------------------------------|-----------|
| <i>οὐδ' Αἰζωνίδ' ἐρυθρόχρων</i> | ---υ υ_υ_ |
| <i>ἔσθιεν ἔτι τρίγλην</i> | _υ_υ υ_-- |
| <i>οὐδὲ τρυγόνος, οὐδὲ δει-</i> | _υ_υ υ_υ_ |
| <i>νοῦ φὺν μελανούρου —</i> | _υ_υ υ_-- |

Cf. Cratinus 320, and Ran. 1257 f., Nub. 573 f. = 605 f., Thesm. 1141 f.

Choriambic and antispastic cola may be combined in successive series, as follows :

Equites 551-564 = 581-594

| | |
|---|-----------------|
| 551 <i>ἵππ' ἄναξ Πόσειδον, ῥῆ</i> | 1 _υ_υ_ υ_υ_ |
| <i>χαλκοκρότων ἵππων κτύπος</i> | _υ_υ_ υ_υ_-- |
| <i>καὶ χρεμετισμὸς ἀνδάνει</i> | _υ_υ_ υ_υ_-- |
| <i>καὶ κνανέμβολοι θααὶ</i> | _υ_υ_ υ_υ_-- |
| 555 <i>μισθοφόροι τριήρεις,</i> | 5 _υ_υ_ υ_-- |
| <i>μειρακίων θ' ἄμιλλα λαμ-</i> | _υ_υ_ υ_υ_ |
| <i>πρυνομένων ἐν ἄρμασιν</i> | _υ_υ_ υ_υ_ |
| <i>καὶ βαρυνδαιμονούντων,</i> | _υ_υ_ υ_-- |
| <i>δεῦρ' ἔλθ' ἐς χορὸν ᾧ χρυσοστράϊν' ᾧ</i> | ---υ υ_υ_υ υ_-- |

560 δελφίνων μεδέων Σουνιάρατε,
 ὦ Γεραίστικε παῖ Κρόνου,
 Φορμίωνί τε φιλτατ' ἐκ
 τῶν ἄλλων τε θεῶν Ἀθη-
 ναίοις πρὸς τὸ παρεστός.

10 ---υ υ--- υ--
 --υ υ--
 --υ υ--
 ---υ υ--
 ---υ υ--

Cf. the scholium in V: διπλῇ, εἴτα ἐπάγεται ἐπιρρηματικὴ συζυγία, ἥς αἱ μὲν μελικαὶ (Thiemann, μέλη καὶ V) περίοδοι εἰσι ἰδ' κώλων· τὸ πρῶτον χοριαμβικὸν ἱαμβικὴν ἔχον ἐπιμεμιγμένην ἀκατάληκτον, καὶ τὸ β' ὁμοιον ἀκατάληκτον, καὶ τὸ γ' καὶ τὸ δ' ὁμοιον, καὶ τὸ ε' χοριαμβικὸν καταληκτικόν (Thiemann, ἀκατάληκτον V), καὶ τὸ ε' καὶ τὸ ζ' ἀκατάληκτον (ὁμοιον V), καὶ τὸ η' καταληκτικόν, τὸ δὲ θ' καὶ ἰ' ἀντισπαστικά τρίμετρα καταληκτικά (Thiemann, καὶ τὸ η' ἀκατάληκτον καὶ τὸ θ', τὸ δὲ ἰ' ἀναπαιστικὸν τρίμετρον καταληκτικόν V), τὰ δὲ λοιπὰ δ' ἀντισπαστικά δίμετρα (Thiemann, ἀναπαιστικά τρίμετρα V), τρία μὲν Γλυκῶνεια, τὸ τελευταῖον δὲ Φερεκράτειον. The corrections are obvious. Cf. the Aldine scholium: διπλῇ, εἴτα ἐπάγεται ἐπιρρηματικὴ συζυγία ἥς μελικαὶ (μέλη καὶ Ald.) περίοδοι εἰσι ἰδ' κώλων· ὧν τὰ μὲν ὀκτὼ χοριαμβικά ἱαμβικὴν ἔχοντα ἐπιμεμιγμένην ἀκατάληκτον καὶ καταληκτικὴν ὡς ἐν τῷ ε' καὶ η'. τῶν δ' ἐξῆς ἀντισπαστικῶν τὰ μὲν θ' καὶ ἰ' τρίμετρα καταληκτικά, τὰ δὲ λοιπὰ δίμετρα ἀκατάληκτα Γλυκῶνεια διτροχαῖον καὶ διαμβον (ιάμβον Ald.) πλὴν τοῦ τελευταίου ἐφθημιμεροῦς, ὃ καλεῖται Φερεκράτειον. By this classification, cola 9, 10, are catalectic antispastic trimeters, as in Eccl. 917 = 923 (p. 19). Hephaestion designates the middle syzygy of such metres as καθαρὰ ἀντισπαστική (32, 17 f.). The acatalectic form is the well-known Asclepiadean (Heph. 34, 1 ff.). Weil classified cola 9, 10 as Ionics. See *Bulletin de correspondance Hellénique*, XIX (1895), p. 411.¹ See also von Wilamowitz, *Sitzungsberichte der Kön. Preuss. Akad. der Wissenschaften*, 1902, p. 894. But if we take the variable forms of the first foot in antispastic metre into account, what shall be said in explanation of Ionic metres in which the first foot becomes υ-- or --υ, not to mention the possible υυυ or even υυ--? The same analysis applied to colon 14 (the well-known Pherecratean) would give an acatalectic Ionic dimeter (--- υυ--υ) closing a period.

¹ Compare his *Études de littérature et de rythmique grecques* (1902), p. 205 f.

A catalectic antispastic trimeter, with the second syzygy iambic, was called by the metricians Φαλαίκειον. Cf. Hephaestion 33, 17 ff., who quotes Cratinus (321) :

| | |
|-----------------------------------|----------------|
| χαῖρ' ὦ χρυσόκερως βαβάκτα κήλων, | ---υ υ_υ_ υ_-- |
| Πάν, Πελασγικὸν Ἄργος ἐμβατεύων. | _υ_υ υ_υ_ υ_-- |

This trimeter occurs also in the following (1, 2) :

Ecclesiazusae 938-941 = 942-945

| | |
|-------------------------------------|----------------|
| εἴθ' ἐξῆν παρὰ τῇ νέᾳ καθεύδειν | ---υ υ_υ_ υ_-- |
| καὶ μὴ ᾽δει πρότερον διασποδῆσαι | ---υ υ_υ_ υ_-- |
| 940 ἀνάσιμον ἢ πρεσβυτέραν· | υυ_υ_υ_υ_ |
| οὐ γὰρ ἀνασχετὸν τοῦτο γ' ἐλευθέρῳ. | _υυ_ υ_υ_ υ_υ_ |

The correction of *πρεσβύτερον*, the reading of the Mss. in 940, is due to Bothe. For the apparent anapaest at the beginning of 3, see p. 7 f. above, but the metrical constitution of cola 3, 4, is uncertain. No part of this lyric may be taken as exemplifying the usage of Aristophanes, since he here adopts a traditional form of the scolium, which was an inheritance from an early time. Cf. the laughable use our poet makes of the Phalaecean in Vesp. 1226, 1227, 1248, and with colon 4 above, cf. Vesp. 1245-1247. These are the only instances of the combination of choriamb and antispast (in this order) in Aristophanes. — For a discussion of this form of the scolium, see von Wilamowitz, *Aristoteles und Athen*, II, 316 ff.

Aristophanes has used the Phalaecean, in conjunction with a preceding antispastic tetrameter, the greater Asclepiadean or Σλπφικὸν ἐκκαίδεκα-σύλλαβον (Heph. 35, 5 ff.), in parodying Alcaeus (frag. 84), in Aves 1410 ff. :

| | |
|---|-----------------------|
| ὄρνιθες τίνες οἷδ' οὐδὲν ἔχοντες πτεροποίκιλοι, | |
| τανυσίπτερε ποικίλα χελιδοῖ; | |
| | ---υ υ_υ_υ υ_υ_υ υ_υ_ |
| | υυ_υ υ_υ_ υ_ |

Cf. v. 1415. Aristophanes uses the form υυ in the first part of the antispastic syzygy both here (in 1412, 1415) and in Ran. 1324 in parody. With colon 1 cf. Vesp. 1238 (scoliotic). — In *Mélanges*

Henri Weil (1898, p. 449 ff.) von Wilamowitz argues for Ionic scan-
sion also of the Phalaeceum. See also Schröder's analysis of the two
Asclepiadeans in *Philologus* LXIV (1905), pp. 493 ff.

The free combination of choriambic and antispastic cola, without
fixed discrimination of order, is illustrated by fragments of two of the
lost plays of Aristophanes. Cf. 109 :

| | | |
|--------------------------|---|-----------|
| Εἰρήνη βαθύπλουτε καὶ | 1 | ___υ υ_υ_ |
| ζευγάριον βοεικόν, | | _υυ_ υ__ |
| εἰ γὰρ ἐμοὶ παυσαμένῳ | | _υυ_ _υυ_ |
| τοῦ πολέμου γένοιτο | | _υυ_ υ__ |
| σκάσαι κάποκλάσαι τε καὶ | 5 | ___υ υ_υ_ |
| λουσαμένῳ διεκλύσαι | | _υυ_ υ_υ_ |
| τῆς τρυγὸς ἄρτον λιπαρὸν | | _υυ_ _υυ_ |
| καὶ ῥάφανον φαγόντι. | | _υυ_ υ_υ |

Add 141 :

| | | |
|---------------------------|---|------------|
| ὦ πρεσβῦτα, πότερα φιλεῖς | 1 | ___υ υυυυ_ |
| τὰς δρυπετεῖς ἐταίρας | | _υυ_ υ__ |
| ἢ σὺ τὰς ὑποπαρθένους, | | _υ_υ υ_υ_ |
| ἀλμάδας ὡς ἐλάας, | | _υυ_ υ__ |
| στιφράς; * * * * * | 5 | ___** **** |

For υυυυ_ in 1, see p. 15.

Cf. also 695, where the cola are all catalectic :

| | |
|-------------------------|----------|
| ὅστις ἐν ἡδυόμοις | _υυ_ υ__ |
| στρώμασι παννυχίζων | _υυ_ υ__ |
| τὴν δέσποιναν ἐρείδεις. | ___υ υ__ |

Cf. also Pherecrates 131 :

| | | |
|-------------------------|---|-----------|
| ᾶ μαλάχας μὲν ἐξερῶν, | 1 | _υυ_ υ_υ_ |
| ἀναπνέων δ' ὑάκινθον, | | υυυ_υυ__ |
| καὶ μελιλώτινον λαλῶν | | _υυ_ υ_υ_ |
| καὶ ῥόδα προσσεσηρῶς. | | _υυ_ υ__ |
| ὦ φιλῶν μὲν ἀμάρακον, | 5 | _υ_υ υ_υ_ |
| προσκινῶν δὲ σέλινα, | | ___υ υ__ |
| γελῶν δ' ἵπποσέλινα καὶ | | υ_υ_ υ_υ_ |
| κοσμοσάνδαλα βαίνων | | _υ_υ υ__ |

ἔγχει κάπιβόα τρίτον
παῖων', ὥς νόμος ἐστίν. 10 ---υ υ--υ

Five tetrameters. The last three are Priapeans (p. 15).

Iambic and antispastic cola may be combined in successive series, as in the following :

Ecclesiazusae 911-917 = 918-923

911 αἰαῖ τί ποτε πείσομαι; 1 ---υυυ.υ--
οὐχ ἥκει μούταῖρος. υ--υ υ--υ
912 μόνῃ δ' αὐτοῦ λείπομ'. ἡ
γάρ μοι μήτηρ ἄλλῃ βέβηκε.
καὶ τᾶλλα μ' οὐδὲν τὰ μετὰ ταῦτα δεῖ λέγειν. Trimeter.
915 ἄλλ' ὦ μαῖ' ἱκετεύομαι, 5 ---υ υ--υ
κάλει Ὀρθαγόραν, ὅπως
σεαυτῆς κατόναι', ἀντιβολῶ σε. υ--υ υ--υ υ--υ

A song ἀπὸ πορνείου! This may account for the hiatus in 911 and some other irregularities in form and correspondence. It is not even certain that the two parts correspond as ode and antode; cola 3, 4 are lacking in what seems to be the antode.

I have adopted Dobree's reading of the trimeter (verse 914), for which R has καὶ τᾶλλ' οὐδὲν μετὰ ταῦτα δεῖ λέγειν. In 921 read ὑφαρπάσαις with Scaliger for ὑφαρπάσαιο in R. In 916 I have omitted τὸν which is read in R before Ὀρθαγόραν, and in the next verse have read σεαυτῆς for σαντῆς (R). On the form of colon that ends the lyric (7), cf. Eq. 559, 560 = 589, 590, and see p. 15 above. For υ--υ (6, 7) as the first syzygy in an antispastic colon, cf. Thesm. 996, the refrain Ὑμῶν ὦ Ὑμεναῖω (Av. 1736 = 1742, 1743, 1754), and Pherecrates 109, 4 (p. 25); 131, 7 (p. 18).

Choriambic, antispastic, and iambic cola are combined in the following :

Thesmophoriazusae 990-994 = 995-1000

995 ἀμφὶ δὲ σοὶ κτυπείται 1 --υυ υ--
Κιθαιρώνιος ἡχώ,
μελάμφυλλά τ' ὄρη υ--υ υ--
δάσκια πετρώδεις τε νάπαι βρέμονται.
κύκλω δὲ περὶ σὲ κισσὸς 5 υ--υυυ υ--υ
εὐπέταλος ἔλικι θάλλει. --υυυυυυ--

In 990, the reading of the Mss., εὔιον ὦ Διόνυσε, is doubly in fault. Neither here nor at the end of the ode can εὔιον be right, and Διόνυσε (υυ_υ) fails to correspond with κτυπέται. It is to be noted that all the cola in the lyric are catalectic. Enger reads Εὔιε, ὦ Διὸς σύ, but the hiatus is objectionable. Hermann's εὐοῖ, ὦ Διόνυσε (_υ_υ υ_υ) involves the least change. For the correspondence in this case, cf. Vesp. 537 = 636 (p. 6). The third colon is a catalectic Pherecratean. This is singular, but it is paralleled by the catalectic prosodiac (Telesilleum), which is common, and is more likely than an assumed acephalous choriambic dimeter (υ_|_υυ_). The ode determines the form of 4. In the antode the Mss. read in 998 f. καὶ νάπαι πετρῶδεις. The correction is due to Enger. In 994 Hermann proposed ὦ εὔι, εὐοῖ εὐοῖ, | ὦ εὔι, ἀναχορεύων for the faulty εὔιον εὔιον εὐοῖ | . . . ἀναχορεύων of the Mss.

With the preceding lyric, cf. the following.

Aves 676-684

| | | | | |
|-----|------------------------------|---|------|------|
| | ὦ φίλη, ὦ ξουθή, ὦ | 1 | _υυ_ | ._υ_ |
| | φίλτατον ὀρνέων | | _υυ_ | υ_ |
| | πάντων, ξύννομε τῶν ἐμῶν | | ---υ | υ_υ_ |
| | ὕμνων, ξυντροφ' ἀηδοῖ, | | ---υ | υ_ |
| 680 | ἦλθες ἦλθες ὠφθης, | 5 | ._υ_ | υ_ |
| | ἦδ' ὦν φθόγγον ἐμοὶ φέρουσ'. | | ---υ | υ_υ_ |
| | ἀλλ' ὦ καλλιβάαν κρέκουσ' | | ---υ | υ_υ_ |
| | αὐλὸν φθέγμασιν ἡρινοῖς, | | ---υ | υ_υ_ |
| | ἄρχου τῶν ἀναπαίστων. | | ---υ | υ_ |

On 2, see p. 10.

Logaoedic, antispastic, and iambic cola may be combined :

Thesmophoriazusae 1136-1159

| | | | | |
|------|------------------------------|---|--------|------|
| | Παλλάδα τὴν φιλόχορον ἐμοὶ | 1 | _υυ_υυ | υυυ_ |
| | δεῦρο καλεῖν νόμος ἐς χορόν, | | _υυ_υυ | υ_ |
| | παρθένον ἄζυγα κούρην, | | _υυ_υυ | _. |
| 1140 | ἢ πόλιν ἡμετέραν ἔχει | | _υυ_υυ | υ_ |
| | καὶ κράτος φανερόν μόνῃ | 5 | _υ_υ | υ_υ_ |
| | κληδοῦχός τε καλεῖται. | | ---υ | υ_ |

| | | | |
|------|--|----|---------------------------|
| | φάνθη' ὦ τυράννους | | υ _ _ υ _ _ |
| | στυγοῦσ' ὥσπερ εἰκός. | | υ _ _ υ _ _ |
| | δῆμός τοί σε καλεῖ γυναι- | | _ _ _ υ υ _ υ |
| | κων· ἔχουσα δέ μοι μόλοις | 10 | _ υ _ υ υ _ υ |
| 1147 | εἰρήνην φιλέορτον. | | _ _ _ υ υ _ υ |
| | ἦκετ' εὐφρονες ἴλαοι, | | _ υ _ υ υ _ υ |
| 1149 | πότνιαι, ἄλσος ἐς ὑμέτερον, | | _ υ υ _ υ υ _ υ υ υ |
| | οὐ δὴ ἀνδράσιν οὐ θέμιτ' εἰσορᾶν | | _ υ _ υ υ _ υ υ _ υ _ |
| | ὄργια σεμνὰ θεοῖν, ἵνα λαμπάσιν | 15 | _ υ υ _ υ υ _ υ υ _ υ _ |
| 1154 | φαίνεται ἀμβροτον ὄψιν. | | _ υ υ _ υ υ _ _ _ |
| | μόλετον ἔλθετον, ἀντόμεθ' ὦ | | υ υ υ _ υ υ _ υ _ |
| 1156 | Θεσμοφόρῳ πολυποτνία, | | _ υ υ _ υ υ _ υ _ |
| | εἰ καὶ πρότερόν ποτ' ἐπηκόω ἦλθετον, νῦν | | _ _ υ υ _ υ υ _ υ υ _ υ _ |
| | ἀφίκεσθ' ἱκετεύομεν ἐνθάδ' ἡμῖν. | 20 | υ υ _ υ υ _ υ υ _ υ _ _ |

This ode is altogether singular among the lyrics of Aristophanes in respect to the number of logaedic cola that occur in it. On logaedics in the ancient sense, see p. 1. Here these are mainly catalectic tetrapodies (1-4, 13, 16-18) of the same value in time as the interspersed Pherecrateans and iambs. On the trochaic opening of cola 14, 17, see Arist. Quint., p. 32, 37 f. and 33, 30 ff. (Jahn). The logaedic movement at the close of the lyric (19, 20) is ascending (anapaestic).

In 1150 Bothe corrected *θεμιτόν* (R); in 1158 Reisig *ἀφίκεσθον* (R).

G. Hermann (*Epitome*, p. 171, cf. *Elementa Doct. Met.*, p. 541) by numerous changes of the text attempted to establish correspondence of ode and antode between parts of this lyric. See also Reisig, *Coniectaneorum libri duo*, pp. xxi ff. and 302 ff.

Iambic, choriambic, antispastic, and logaedic cola may be combined in the same lyric, as in the following:

Thesmophoriazusae 352-371

| | | | |
|-----|---------------------------------|---|-------------------------|
| | ξυνευχόμεσθα τέλεα μὲν | 1 | υ _ υ _ υ υ υ υ _ |
| | πόλει τέλεα δὲ δήμῳ | | υ _ υ υ υ υ υ _ _ |
| | τάδ' εὖγματ' ἐκγενέσθαι, | | υ _ υ _ υ _ _ |
| | τὰ δ' ἄρισθ' ὅσαις προσήκει | | υ υ _ υ _ υ _ _ |
| 356 | νικᾶν λεγούσαις· ὀπόσαι δ' | 5 | _ _ υ _ _ υ υ _ |
| | ἐξαπατῶσιν παραβαίνουσί τε τοὺς | | _ υ υ _ _ υ υ _ _ υ υ _ |

| | | | |
|-----|--------------------------------------|----|--------------------|
| | ὄρκους τοὺς νενομισμένους | | ---υ υ--υ |
| 360 | κερδῶν οὐνεκ' ἐπὶ βλάβῃ, | | ---υ υ--υ |
| | ἢ ψηφίσματα καὶ νόμον | | ---υ υ--υ |
| | ζητοῦσ' ἀντιμεθιστάναί, | 10 | ---υ υ--υ |
| | τὰ πόρρητά τε τοῖσιν ἔχ- | | ---υ υ--υ |
| | θοῖς τοῖς ἡμετέροις λέγουσ', | | ---υ υ--υ |
| | ἢ Μήδους ἐπάγουσι γῇ | | ---υ υ--υ |
| 366 | κερδῶν οὐνεκ' ἐπὶ βλάβῃ, | 14 | ---υ υ--υ |
| | ἀσεβοῦσ' ἀδικούσί τε τὴν πόλιν. ἀλλ' | | υυ--υυ υυ--υυ ---υ |
| | [ὦ παγκρατὲς | | |
| 369 | Ζεῦ ταῦτα κυρώσειας, ὥσθ' | | ---υ ---υ |
| | ἡμῖν θεοὺς παραστατεῖν | | ---υ υ--υ |
| | καίπερ γυναιξὶν οὔσαις. | | ---υ υ-- |

The ode begins with four and closes with three iambic cola. (On colon 4 see p. 8.) The transition is through choriambic cola (5, 6) to Glyconic, which are followed by a logaoedic hexapody.

Bothe corrected ξυνευχόμεθα (R) in 1, Dindorf εὔγματα γενέσθαι (R) in 3, Hermann ἐξαπατῶσι (R) in 6 and ἀσεβοῦσιν ἀδικούσιν (R) in 15, and Bentley ἔνεκ' (R) in 8 (cf. 14). In 12 λέγουσ' is due to Suidas (λέγουσιν R), and in 14 κερδῶν to Reiske (χώρας R).

Hiatus in 8, 14. This is extremely rare at the close of the acatalectic dimeter.

Isolated antispastic dimeters occur in the extant comedies of Aristophanes, as Vesp. 319-322 (τηροῦμαι κτέ.) in transition from prosodiacs to anapaests, and the refrain ὦ Ὑμέναι' ὦ, Aves 1736 = 1742, 1743, following prosodiacs, and Aves 1754, at the close of a dactylic series.

III Polyschematist Cola

In all the cola thus far considered in this investigation the only other form that has occurred in combination with choriamb or antispast to constitute a colon has been the iambic syzygy. The choriambic colon, if not pure, is ἐπίμικτον πρὸς τὰς ἱαμβικάς (Heph. 30, 7); the antispastic colon always combines at least one iambic syzygy, acatalectic or catalectic, with the antispast or antispasts (Heph. 32, 15 ff.).

But there occurs also the combination of antispast with choriambus, in the order named (υυ--υ υυ--), the antispast now admitting an addi-

tional variation of form. Hephaestion fully recognizes and adequately describes this form of the dimeter in his account of the polyschematist Priapean (57, 14 ff.): τὸ Πριάπειον, οὐ μόνον ἰαμβικῇ τῇ δευτέρᾳ χρώμενον, ἀλλὰ καὶ χοριαμβικῇ· καὶ τὸν ἀντίσπαστον ἔσθ’ ὅτε, τὸν πρῶτον τοῦ παντὸς μέτρου, εἰς σπονδεῖον περαιοῦσιν, ἐάν τε ἀπὸ ἰάμβου ἀρχηται, ἐάν τε ἀπὸ τροχαίου, κατὰ τὸ δεδομένον, ἐάν τε ἀπὸ σπονδείου. Hephaestion here unequivocally designates the first syzygy as antispastic, notwithstanding its additional variation of form. It is, in truth, multi-form. The opening movement may be not only \cup — and $\cup\cup$ and —, but also $\cup\cup\cup$; the following movement is $\cup\cup$ or ——. Hephaestion classifies these antispastic-choriambic dimeters, examples of which he found in Corinna, as ‘polyschematist Glyconics’ (58, 3 ff.). The forms that particularly struck his attention were $\cup\cup\cup\cup\cup$ $\cup\cup\cup$ — and ——— $\cup\cup\cup$ —. Both frequently occur in comedy, especially the latter.

This form of the *δίμετρον μικτόν* occurs in 1457–1461 = 1469–1473 of the following lyric:

Vespae 1450–1461 = 1462–1473

| | | | | |
|------|-----------------------------|----|----------------------------------|------------------|
| 1450 | ζηλῶ γε τῆς εὐτυχίας | 1 | — \cup — | $\cup\cup\cup$ — |
| | τὸν πρέσβυν οἱ μετέστη | | — \cup — | \cup — |
| | ξηρῶν τρόπων καὶ βιοτῆς· | | \cup — \cup — | $\cup\cup\cup$ — |
| | ἕτερα δὲ νῦν ἀντιμαθῶν | | $\cup\cup\cup\cup$ — | $\cup\cup\cup$ — |
| | ἧ μέγα τι μεταπεσείται | 5 | $\cup\cup\cup\cup\cup\cup\cup$ — | |
| | ἐπὶ τὸ τρυφῶν καὶ μαλακόν· | | $\cup\cup\cup\cup$ — | $\cup\cup\cup$ — |
| | τάχα δ’ ἂν ἴσως οὐκ ἐθέλοι. | | $\cup\cup\cup\cup$ — | $\cup\cup\cup$ — |
| 1457 | τὸ γὰρ ἀποστῆναι χαλεπὸν | | $\cup\cup\cup$ — | $\cup\cup\cup$ — |
| | φύσεως, ἣν ἔχει τις αἰεί. | | $\cup\cup\cup\cup$ — | $\cup\cup\cup$ — |
| | καίτοι πολλοὶ ταῦτ’ ἔπαθον· | 10 | ——— | $\cup\cup\cup$ — |
| | ξυνόντες γνώμῃς ἐτέρων | | \cup — \cup — | $\cup\cup\cup$ — |
| | μετεβάλλοντο τοὺς τρόπους. | | $\cup\cup$ — \cup — | $\cup\cup$ — |

The first seven cola are mixed choriambic (1, 3, 4, 6, 7) or iambic dimeters (2, 5). The last five are ‘polyschematist’ dimeters. The normal form of catalexis in the latter, the last member of the dimeter being a choriamb, is seen in 12. Hephaestion is perfectly clear on this point. In speaking of catalexis in choriambic metre he recognizes not only an ἰαμβικῇ κατακλείς but also a choriambic; the choriambic colon,

he says, has a close of its own (κατὰ τὴν ἰδίαν). Cf. 30, 8 ff.: ὡς ἐπίπαν δέ, ὅτε καταληκτικόν ἔστιν, εἰς τὴν ἱαμβικὴν κατακλείδα περαιοῦται, τοῦτ' ἔστιν, εἰς ἀμφίβραχον, ἢ βακχείον διὰ τὴν ἀδιάφορον. περαιοῦται μὲν γὰρ καὶ εἰς τὴν ἰδίαν, τὸν δάκτυλον ἢ κρητικόν.

The reading μεταπεσείται in 5 is due to Bentley. Here V has μεταπίσεται, and R μέγα πείσεται. In 9 φύσεως is read in both R and V; Küster corrected this to φύσεος. In 12 both R and V have μετεβάλλοντο in the ode and κατακοσμῆσαι in the antode. On this anapaest, see above p. 8.

Pherecrates used this metre in the Κραπαταλοί (96):

| | | |
|-----------------------------|---|------------|
| τοῖς δὲ κριταῖς | 1 | —υυ— |
| τοῖς νυνὶ κρίνουσι λέγω, | | ---- —υυ— |
| μὴ 'πιορκεῖν μηδ' ἀδίκως | | —υ— —υυ— |
| κρίνειν, ἢ νῆ τὸν φίλιον | | ---- —υυ— |
| μῦθον εἰς ὑμᾶς ἕτερον | 5 | —υ— —υυ— |
| Φερεκράτης λέξει πολὺν τού- | | υυυ----υυ— |
| τον κακηγορίστερον. | | —υ—υ —υυ |

As Bergk surmised, this was probably the close of the πνίγος of a parabasis, to which it would be admirably adapted. Cf. Pherecrates 95. Pherecrates employed this dimeter also in the Ἄγριοι (13):

| | | |
|--------------------------------|---|-----------|
| ἐνθρύσκοισι καὶ βρακάνοις | 1 | ---υ —υυ— |
| καὶ στραβήλοισι ζῆν· ὀπότεν δ' | | —υ— —υυ— |
| ἤδη πεινῶσι σφόδρα, | | ---- —υυ |
| ὥσπερ εἰ τοὺς πουλύποδας | | —υ— —υυ— |
| * * * νύκτωρ περιτρώ- | 5 | ***— —υυ— |
| γειν αὐτῶν τοὺς δακτύλους. | | ---- —υ— |

Cf. Eupolis 362.

This dimeter might be used in free combination with Glyconic cola, as in the Φοίνισσαι of Aristophanes (561):

| | |
|----------------------------|------------|
| στίλβη θ' ἢ κατὰ νύκτα μοι | ---υ υ—υ— |
| φλόγ' ἀνασειράζεις ἐπὶ τῷ | υυυ----υυ— |
| λυχνείω. * * * * | ----* *** |

Cf. Philyllius 5 :

| | | |
|----------------------------|---|-----------|
| πάντα γὰρ ἦν | 1 | _υυ_ |
| μέστ' ἀνδρῶν καὶ μειρακίων | | ----_υυ_ |
| πινόντων, ὅμοῦ δ' ὁμάδῃ | | ----υ_υυ_ |
| γράδι' ἦν μεγάλαισιν οἶ- | | _υ_υ_υ_υ_ |
| νου χαίροντα λεπασταῖς. | 5 | ----υ_υ_ |

It might be used also in combination with both Glyconic and choriambic cola, as in Pherecrates 109 :

| | | |
|---------------------------|---|------------|
| ὑπ' ἀναδενδράδων ἀπαλὰς | 1 | υυυ_υ_υυ_ |
| ἀσπαλάθους πατοῦντες | | _υυ_υ_ |
| ἐν λειμῶνι λωτοφόρῳ, | | ----υ_υυ_ |
| κύπειρόν τε δροσώδῃ, | | υ_υ_υ_υ_ |
| κἀνθρύσκου μαλακῶν τ' ἔων | 5 | ----υ_υ_υ_ |
| λείμακα καὶ τριφύλλου. | | _υυ_υ_ |

Three tetrameters, of which the second is a 'polyschematist' Priapean (p. 23). Cf. also Aristophanes *Γῆρας* (142).

Aristophanes employs it in a similar manner, in transition from a choriambic colon to Glyconics (a Priapean), in the tenth colon of the following lyric, which begins with six choriambic cola followed by two dactylic cola in logaoedic time :

Nubes 563-574 = 595-606

| | | |
|---------------------------------------|----|---------------|
| 563 ὑψιμέδοντα μὲν θεῶν | 1 | _υυ_υ_υ_ |
| Ζῆνα τύραννον ἐς χορὸν | | _υυ_υ_υ_ |
| πρῶτα μέγαν κικλήσκω· | | _υυ_υ_ |
| τόν τε μεγασθενῇ τριαίνης ταμίαν, | | _υυ_υ_υ_υ_ |
| γῆς τε καὶ ἀλμυρᾶς θαλάσ- | 5 | _υυ_υ_υ_ |
| 568 σης ἄγριον μοχλευτήν· | | _υυ_υ_ |
| καὶ μεγαλώνυμον ἡμέτερον πατέρ' | | _υυ_υυ_υ_υ_υ_ |
| Αἰθέρα σεμνότατον βιοθρέμμονα πάντων. | | _υυ_υυ_υ_υ_υ_ |
| τόν θ' ἵππονόμαν, ὃς ὑπερ- | | _υ_υ_υ_υ_ |
| λάμπροις ἀκτῖσιν κατέχει | 10 | ----_υυ_ |
| γῆς πέδον μέγας ἐν θεοῖς | | _υ_υ_υ_υ_ |
| 574 ἐν θνητοῖσί τε δαίμων. | | ----υ_υ_ |

There is an almost perfect analysis of this lyric in the Aldine scholia.¹ With this should be compared the Byzantine scholia preserved in cod. Vat. 1294 and cod. Par. 2821.²

The combination of the acatalectic and catalectic forms of this dimeter gives the celebrated Eupolidean period (Heph. 59, 1 ff.), which Aristophanes has employed *κατὰ στίχον* in the parabasis of the Nubes, 518-562. The second foot is invariably a choriamb, the close is invariably choriambic (—υ—). The forms of the first syzygy in these forty-five verses, arranged in the order of frequency of occurrence, are : ——— (sixteen times), ——υ (nine times), —υ— (eight times), —υ—υ (seven times), υ—υ (once), with four doubtful cases : ———υ (bis), υ—υ—υ, and —υ——. The forms of the third syzygy are ——— (twelve times), —υ—υ (eleven times), —υ— (ten times), ———υ (five times), υ— (three times), υ—υ—υ (once), with three doubtful cases —υ—υ, υ———, υ———.

This verse was much affected by the comic poets. Cf. Cratinus 98 :

| | | |
|-----------------------------|----|-----------|
| παντοίοις γε μὴν κεφαλὴν | 1 | —υ—υ —υ— |
| ἀνθέμοις ἐρέπτομαι | | —υ—υ —υ— |
| λειρίοις, ῥόδοις, κρίνεσιν, | | —υ—υ —υ— |
| κοσμοσανδάλοις, ἴοις | | —υ—υ —υ— |
| καὶ σισυμβρίοις, ἀνεμω- | 5 | —υ—υ —υ— |
| νῶν κάλυξί τ' ἡριναῖς, | | —υ—υ —υ— |
| ἐρπύλλῳ, κροκοῖς, ὑακίν- | | ——υ —υ— |
| θοις, ἐλειχρύσον κλάδοις, | | —υ— —υ— |
| οἰνάνθησιν, ἡμεροκαλ- | | ——υ —υ— |
| λεῖ τε τῷ φιλουμένῳ, | 10 | —υ—υ —υ— |
| ἀνθρύσκου * * * * * | | ——* * * * |
| * * ναρκίσσου φόβῳ | | * * — —υ— |
| τῷ τ' ἀειφρούρῳ μελιλώ- | | —υ— —υ— |
| τῳ κάρα πνικάζομαι, | | —υ—υ —υ— |
| καὶ γὰρ κύτισος αὐτόματος | 15 | ——υ—υ—υ— |
| παρὰ Μέδοντος ἔρχεται. | | υ—υ—υ—υ— |

¹ Dindorf, IV, 1, p. 484; Dübner, p. 108 f.; Thiemann, p. 37 f.

² See Zacher, *Die Handschriften und Classen der Aristophanesscholien* (1888), p. 634 f.

Cf. Cratinus 74, 318. Pherecrates also used the verse, as in 64 :

| | | |
|----------------------------|----|---------|
| κᾶτα μυροπωλεῖν τί παθόντ' | 1 | —υ—υ—υ— |
| ἄνδρ' ἐχρῆν καθήμενον | | —υ—υ—υ— |
| ὑψηλῶς ὑπὸ σκιαδεί- | | —υ—υ—υ— |
| ψ, κατεσκευασμένον | | —υ—υ—υ— |
| συνέδριον τοῖς μειρακίοις | 5 | —υ—υ—υ— |
| ἐλλαλεῖν δι' ἡμέρας; | | —υ—υ—υ— |
| αὐτίκ' οὐδεὶς οὐδὲ μαγεί- | | —υ—υ—υ— |
| ραιναν εἶδε πώποτε, | | —υ—υ—υ— |
| οὔτε μὴν οὐδ' ἰχθυοπώ- | | —υ—υ—υ— |
| λαιναν. * * * * * | 10 | —υ—υ—υ— |

Cf. also Pherecrates 29, 47, 122, 132, 191, Eupolis 78, 120, Aristophanes 54, 55, Plato 92, 169, Alexis 206 and 237. The last reads :

| | | |
|------------------------------|----|-------|
| νῦν δ' ἵνα μὴ | 1 | —υ—υ— |
| παντελῶς Βοιώτιοι | | —υ—υ— |
| φαίνεσθ' εἶναι τοῖς διασύ- | | —υ—υ— |
| ρην ὑμᾶς εἰθισμένοις, | | —υ—υ— |
| ὥς ἀκίνητοι φρεσὶ καὶ | 5 | —υ—υ— |
| βοᾶν καὶ πίνειν μόνον | | —υ—υ— |
| καὶ δειπνεῖν ἐπιστάμενοι | | —υ—υ— |
| διὰ τέλους τὴν νύχθ' ὄλην | | —υ—υ— |
| γυμνοῦθ' αὐτοὺς θάττον ἅπαν- | | —υ—υ— |
| τες. * * * * * | 10 | —υ—υ— |

The text of some of these fragments is uncertain. In colon 15 of Cratinus 98 the manuscripts of Athenaeus read καὶ κύτισος. Hermann proposed καὶ γὰρ, Porson κάμοι, Meineke καὶ δὴ. The resulting form (—υ—υ—) is not found elsewhere. Likewise κᾶτα μυροπωλεῖν in the first colon of Pherecrates 64 is Casaubon's correction of καταμυροπωλεῖν. This gives —υ—υ— (for —υ—), which cannot be paralleled in Eupolidean verse.

The theory here advanced that the Eupolidean verse is a combination of the acatalectic and catalectic forms of the polyschematist dimeter seems to be established by the facts, and the verse, thus regarded, has its exact parallel in the pure Priapean, which combines Glyconic and catalectic Glyconic (Pherecratean). See p. 15. The ordinary explanation of this period found in modern books, that it consists of a poly-

schematist dimeter and catalectic trochaic dimeter, is not borne out by the facts and probably arises from an incautious interpretation of the account of it given by Hephaestion, as follows (59, 1 ff.): καὶ τὸ Εὐπολίδειον τὸ καλούμενον ἐπιχοριαμβικὸν πολυσχημάτιστόν ἐστιν, ἐν ᾧ τὰς τροχαϊκὰς παρὰ τάξιν ποιούσι δέχεσθαι τὸν σπονδέϊον· ἐνίοτε δὲ καὶ ἀντισπαστικὸν καθαρὸν ποιούσιν, οἷον

εὐφράνας ἡμᾶς ἀπόπεμπ' οἴκαδ' ἄλλον ἄλλοσε.

ὁ σῶφρων τε χ' καταπύγων ἄριστ' ἡκονσάτην.

It is important to note, first, that Hephaestion's phrasing, "*pure* antispast," shows that he regards the 'trochaic' element also as antispastic (see p. 13 f.), and secondly, that the examples which he quotes make it clear that when he speaks of variations in the form of these 'trochaic' syzygies of the verse, he is thinking of the first half of it quite as much as the second. This understood, no exception need be taken to his account of it, especially in view of the brevity of statement that he imposed upon himself throughout his Manual. He is explaining the form of a polyschematist tetrameter in which he has observed two prevailing forms in the two cola that compose it, namely $_ \cup _ \cup$ $_ \cup \cup _$ and $_ _ _ _$ $_ \cup \cup _$ in the first half and $_ \cup _ \cup$ $_ \cup _$ and $_ _ _ _$ $_ \cup _$ in the second half, with important substitutes that take the forms $_ _ _ _$ $_ \cup \cup _$ and $_ _ _ _$ $_ \cup _$. He might proceed from any one of these three sets of forms to explain the combinations of 'trochaic,' 'spondaic,' and antispastic elements that appear in the first and third syzygies, but the 'trochaic' is obviously the simplest. The assumption that the fundamental rhythm is trochaic would be erroneous, but is no doubt furthered by the form of *κατάληξις*, since $_ \cup _$ is the normal *κατακλείς* of both choriambic and trochaic metres.

Probably it is from this point of view that the verse named *Κρατίνειον* should be approached, as a combination of choriambic dimeter and polyschematist dimeter, but here in the *pure* form of the verse the 'trochaic' syzygy prevails in the third foot to the exclusion of all other forms. Hephaestion describes it as follows (55, 7 ff.): ἔστι γὰρ ἐκ χοριαμβικοῦ ἐπιμίκτον, τοῦ τὴν δευτέραν ἱαμβικὴν ἔχοντος, καὶ τροχαϊκοῦ ἐφθημιμεροῦς. He then quotes from Cratinus (324):

Εὖτε κισσοχαῖτ' ἀναξ,

χαῖρ' ἔφασκ' Ἐκφαντίδης,

1 $_ \cup \cup _$ $_ \cup _ _$

$_ \cup _ _$ $_ \cup _$

| | |
|--------------------------|-------------|
| πάντα φορητά, πάντα τολ- | —υυ— υ—υ— |
| μητὰ τῷδε τῷ χορῷ, | —υ—υ —υ— |
| πλὴν Ξενίου νόμοισι, καὶ | 5 —υυ— υ—υ— |
| Σχοινίωνος, ὃ Χάρον. | —υ—υ —υυ |

Cf. Cratinus 41, 327. Also Cratinus 9, 146, 210, where the text is uncertain.

A polyschematist form of the Cratineum was also in use by the comic poets, which Hephaestion (55, 15 ff.) describes as follows: πολυσχημάτιστον δὲ αὐτὸ πεποιήκασιν οἱ κωμικοί. τοὺς γὰρ σπονδαίους τοὺς ἐμπίπτοντας ἐν τοῖς ἱαμβικοῖς καὶ τοῖς τροχαϊκοῖς παρὰ τάξιν παραλαμβάνουσιν ἐν ταῖς μέσαις συζυγίαις, τῇ τροχαικῇ καὶ τῇ ἱαμβικῇ. This would give the form —υυ— υ—υ— —υ—υ —υυ. He then quotes from the Ἀσπράτευτοι of Eupolis an example, which he says exhibits his 'extreme licence' (37):

| | |
|----------------------------|-----------|
| ἄνδρες ἑταῖροι δεῦρ' ἦδη | —υυ— ---- |
| τὴν γνῶμην προσίσχετε, | ----υ —υυ |
| εἰ δυνατόν, καὶ μή τι μεί- | —υυ— --υ— |
| ζον πράττουσα τυγχάνει. | ----υ —υ— |

This is the only example now extant.

Finally there is a famous lyric in Aristophanes, with which we may fitly lighten the close of this investigation, that is designed to exhibit the 'extreme licence' of another great poet, the sources of whose shameless extravagances are first stated in preceding trimeters:

οὗτος δ' ἀπὸ πάντων μελοφορεῖ πορνωδικῶν,¹
 σκολίων Μελήτου, Καρκινῶν αὐλημάτων,
 θρήνων, χορείων. τάχα δὲ δηλωθήσεται.

This lyric illustrates all the forms we have been considering — and some others! — as follows:

Ranae 1309–1328

| | |
|--|-----------------|
| Αἰσ. ἀλκύνες, αἱ παρ' ἀενάοις θαλάσσης | — υυυ—υ —υυ— υ— |
| 1310 κύμασι στωμύλλετε, | —υ— —υυ |
| τέγγουσαι νοτίοις πτερῶν | ----υ υ—υ— |

¹ μελοφορεῖ πορνωδικῶν Rogers: μὲν φέρει πορνιδίων Mss.

| | | |
|------|-----------------------------------|------------------------|
| | ῥανίσι χροά δροσιζόμεναι • | υ υ υ υ υ υ υ υ υ υ |
| | αἴ θ' ὑπωρόφιοι κατὰ γωνίας | 5 υ υ υ υ υ υ υ υ υ υ |
| | εἰεieiελίσσετε δακτύλοις φάλαγγες | υ υ υ υ υ υ υ υ υ υ |
| 1315 | ἱστόπονα πηνίσματα, | υ υ υ υ υ υ υ υ υ υ |
| | κερκίδος ἀοιδοῦ μελέτας, | υ υ υ υ υ υ υ υ υ υ |
| | ἔν' ὁ φίλανλος ἔπαλλε δελ- | υ υ υ υ υ υ υ υ υ υ |
| | φίς πρόραις κυανεμβόλοις | 10 υ υ υ υ υ υ υ υ υ υ |
| | μαντεία καὶ σταδίους, | υ υ υ υ υ υ υ υ υ υ |
| 1320 | οἰνάνθας γάνος ἀμπέλου, | υ υ υ υ υ υ υ υ υ υ |
| | βότρυνος ἔλικα παυσίπονον. | υ υ υ υ υ υ υ υ υ υ |
| | περίβαλλ' ὦ τέκνον ὠλένας. | υ υ υ υ υ υ υ υ υ υ |
| | ὄρᾳς τὸν πόδα τοῦτον; Δι. ὄρῳ. | 15 υ υ υ υ υ υ υ υ υ υ |
| | Αἰσ. τί δέ; τοῦτον ὄρᾳς; Δι. ὄρῳ. | υ υ υ υ υ υ υ υ υ υ |
| | Αἰσ. τοιαντὶ μέντοι σὺ ποιῶν | υ υ υ υ υ υ υ υ υ υ |
| | τολμᾷς τὰμὰ μέλη ψέγειν, | υ υ υ υ υ υ υ υ υ υ |
| | ἀνὰ τὸ δωδεκαμήχανον | υ υ υ υ υ υ υ υ υ υ |
| | Κυρήνης μελοποιῶν; | 20 υ υ υ υ υ υ υ υ υ υ |

These jumbled quotations from Euripides are in truth a medley, not only of incongruous sentiments, but also of varied and, as Aristophanes believed, vicious metrical forms. The comic poet has managed to bring together in brief space a great variety of cola.¹ The first appears to be an extravagant variation of the Sapphic hendecasyllable (Heph. 43, 19 f.), the prefixed syllable striking the note that is heard more clearly in the trimeter that follows in the sixth colon. Cola 2, 7, 11, 17, are polyschematist dimeters, the first two with catalexis, as in the last half of the Eupolidean. These two are not pure catalectic trochaic dimeters, controlled by the colonic stress appropriate to trochaics. *Pure* trochaic cola have no business in this 'mixed' company! In 7, υ υ υ υ υ seems a wild extravagance, but it is identical in form with Casaubon's restora-

¹ The metrical constitution of some of these cola is necessarily doubtful, and the attempt to determine it can be no more than tentative in some cases. As to the first colon, Aristophanes has ἀείνων (υ υ υ) in Ran. 147, but ἀέναις (υ υ υ) in Nub. 275. In Attic lyric poetry, including the lyrics of Euripides, ἀέναις is invariably υ υ υ υ. The colon, therefore, cannot be iambic (υ υ υ υ υ υ υ υ υ υ υ υ υ). Nor can the second and seventh cola be classified as syncopated iambic dimeters, because of the short ultimates. No syllaba anceps occurs in the ode, in acatalectic cola, and hiatus occurs only in 4, where there is shift to a new theme.

tion of the first syzygy of Pherecrates 64, 1. (See p. 27.) Cola 4, 8, 13 are mixed choriambic dimeters. Colon 5 is logaoedic, and 6 a Phalaecean, with the first syllable prefixed and trilled. The remaining cola are Glyconics.

When these cola are tested by the standard of the comic poet's own practice, his rival's reckless and shameful disregard of metrical form becomes apparent. A sufficient number of these cola are deformations, when judged by the severe and simple taste of Aristophanes, to damn the lyric as a whole. He himself never forces a syllable to do double duty, in order to secure a peculiar musical effect (6). He nowhere employs a mixed choriambic dimeter of the form 000000 000- (4, 13), nor polyschematist dimeters such as 0000- 000 (7) and 000 000- (11, acephalous), nor Glyconics such as 00000 000- and 0000 000- (14, 16¹). It is the last two that Aeschylus, as the representative of Aristophanes, especially reprobates. As he holds them up to ridicule, with much humor he incidentally forces Dionysus to perpetrate a third monstrosity (15) of which Euripides presumably was never guilty.

Those parts of Greek Comedy, except prosodiacs (p. 2), which have been treated by eminent modern metricians as 'logaoedic' have now been fully analyzed according to the doctrine of Hephaestion. The question naturally recurs with which this paper began. Do the lyrics and the stichic periods that have come under consideration consist, as Heliodorus and Hephaestion believed, of choriambic, iambic, antispastic, and polyschematist dimeters and trimeters, of the value, common to all, of 12 or 18 times, or are they 'logaoedics' under the modern definition of that term, and is the movement throughout 'dactylic'? I do not propose to discuss this question, but simply to add a few words of explanation and comment.

That the current definition of logaoedics does not rest on the authority of ancient metricians is generally conceded. Rossbach and Westphal state this fact, apparently with no thought that any other view can be entertained,² but Christ³ cites Diomedes and Bassus and Goodell

¹ τὶ δέ; in R, V.

² *Allgemeine Theorie der griechischen Metrik*³, pp. 352 and 355.

³ *Metrik*², p. 459: "In der That ist der Choriambus nichts anders als eine katalektische daktylische Dipodie, und diese einfach natürliche Auffassung bricht selbst

appeals to Marius Victorinus¹ as grammarians who possessed the true doctrine on this important matter, and with varying clearness of apprehension regarded the rhythm of these metres as dactylic. These three Latin metricians all maintain the doctrine of the *metra derivata*. Marius Victorinus, to be sure, in one part of the composite work ascribed to him, accepts the nine prototypes which appear in Hephaestion and argues, it should be noted, the claims of antispastic metre with special vigor, but elsewhere he follows the rival system. Now it happens that the Pherecratean, if one disregards the variation of the first part of its first foot and allows here only the spondaic form, has

noch bei einigen Grammatikern durch, wie bei Diomedes, p. 508, und Bassus, p. 263." Diomedes in the place cited is writing *de versuum generibus* and says (Keil I, 508): "De choriambico: Choriambicus est qui constat choriambo pede, qui est ex longa et duabus brevibus et longa. huius exemplum est

ergo ades huc ambrosia de Veneris palude.

est in Horatio tale,

hoc deos vere Sybarin quid properas amando.

recipit hic in imo vel palimbacchium pedem, qui est ex brevi et duabus longis, vel amphibrachyn; qui est ex brevi et longa et brevi."

Bassus is writing *de Philicio metro* and says (Keil VI, 263 f.): "Philicius versus ex duplici pede constat, quem bacchicon musici, choriambicon grammatici vocant. habet longam et duas breves et longam, id est trochaeum et iambum. . . . exemplum eius tale est,

frugiferae sacra deae quae colitis mystica iunctaeque Iovi nefasto.

hunc hexametrum ex numero bacchico composuit Philicus, quo usus et etiam Archebulus, de quo auctore supra rettuli; clusit autem antibaccheo. numerus hic frequens est apud lyricos et praecipue apud Alcaeum, Sappho, Anacreonta. nascitur tamen et hic ab heroo, cuius dactylo primo, qui constat ex longa et duabus brevibus, si iunxeris sequentis dactyli uel spondei syllabam primam, facies choriambum hoc modo, 'arma virum,' et in sequenti versu 'Italiam.' ad summam pentametrum heroum, qui habet dactylos primos duos, velut hunc,

unde meus veniat mollis in ora liber,

adiectis duabus syllabis longis facies choriambicum ex heroo pentametro sic,

unde meus *nunc* veniat mollis in *haec* ora liber,

et

dum meus assiduo luceat igne focus

sic,

dum meus *hic* assiduo luceat *hoc* igne focus."

What light do Diomedes and Bassus here throw on the *rhythm* of choriambic metre?

¹ *Chapters on Greek Metric*, pp. 225 ff.

precisely the metrical constitution of one of the forms with which the heroic hexameter closes (---oo_2). This is, of course, a large 'if'; even conservative Aristophanes begins the Pherecratean with four interchangeable forms. Furthermore the Glyconic, if one fixes the form of its beginning in the same fashion as in the Pherecratean, and accounts its last syllable anceps and assumes it to be always short (it is always long in Aristophanes), has the metrical constitution of one of the forms with which the hexameter may open (---oo_oo). The Glyconic and Pherecratean, therefore, were a great resource for any metrician who was endeavoring to prove that Greek metres were derived from the heroic hexameter. Accordingly we find, in the prolix pages ascribed to Victorinus, all possible changes rung on his tiresome "sic te diva potens Cypri" and "grato Pyrrha sub antro." Not that he regarded the metrical constitution of the Glyconic as dactylic; three times in describing metres of Horace (and also elsewhere) he composes it of spondeus, choriambus, and pariambus (trochaeus, spondeus). But it was extremely useful to him in arguing for his fantastic and unhistorical theory of the derivation of metres. That is the purpose with which he rings the changes on the Glyconic, and one should be cautious in assuming that he has any other, namely that he believes and is endeavoring to show that the *rhythm* of this colon, as apart from its metre, is dactylic, a conception that in itself is not easy to grasp. There is a striking passage in the first chapter of his fourth book¹ which seems

¹ "Ad summam omnia metra, et quae inter se congruunt, et quae temporum ratione contraria sunt, si plenius consideres, ab heroo traducta sunt. et mehercules siquis excutere penitus velit, inveniet, ut supra diximus, omnia genera ab hexametro heroo et trimetro iambico derivata, quamvis et iambicum heroï sit traductivum, nec quicquam sine his per se posse subsistere. unde, ut diximus, haec duo metra ut elementa ceterorum ac semina habenda merito ac dicenda sunt. haec ita videri atque esse, ut diximus, si studiosa contemplatione exempla quae proponuntur adverteris, adprobabis. nam metrorum species, quamvis generis sui privilegio distinctae sint, tamen misceri inter se atque diversis communia effici ea videlicet ratione, qua cuncta, ut dictum est, ex eadem origine atque uno fonte derivantur, sic comprehenditur. legimus apud Horatium

sic te diva potens Cypri:

hoc glyconium metrum dicitur, quod constat ex spondeo choriambis et ultimo trochaeo vel eodem spondeo. commune hoc esse cum heroï trimetro, quod constat ex spondeo et duobus dactylis, cunctis in promptu est," etc. (Keil VI, 146, 147.)

to show clearly what his sole purpose is in the prolonged argumentation of this chapter and of most of the third book. There is no hint here, or elsewhere, that he is rhythmizing. Whoever believes that he is must accept the consequence, and be prepared to find dactylic rhythm not only in antispastic and choriambic metre, but also in both the Ionic forms.¹

Those who reject the doctrine of Heliodorus and Hephaestion sometimes speak in a light-hearted and semi-contemptuous way of the cola and periods recorded in the *Manual* as "paper-schemes," and assert that Hephaestion's mode of procedure, in determining the constitution of a metrical series, was to 'chop off' syllables four at a time, and, if at the end there was a remainder, to take refuge in brachycatalexis or hypercatalexis. This, of course, is pleasantry, as a glance at the metrical analyses of the lyrics discussed in this paper will show. Hephaestion was not ignorant of the allowed substitutions for normal forms in all these dimeters and trimeters, nor of the fact that, as the result of lawful substitutions, feet might contain five or even six syllables, and he had a singularly clear comprehension of the forms of catalexis. But this pleasantry recoils upon its projector, for it seems to be true that the lyrics of Aristophanes, at least, both here and elsewhere duly admit the measurement prescribed by the "schemes" of Hephaestion.

Finally objection is taken to the great variety and apparent irregularity of form in these cola, and it is asserted with confidence that they are not rhythmical.

The application of the 'logaoedic' theory obliterates in many of these cola, for example in the choriambo-iambic and the antispastic, the metrical identity of iambic syzygies that are recognized as iambic by Heliodorus and Hephaestion. But these iambic syzygies may, for the present, be dismissed. A sufficient number of unmixed iambic cola remain in the lyrics that have come under consideration above to point an important fact. These cola are free from admixture with choriambos or antispasts and are common ground both for those who adopt and for those who reject the 'logaoedic' theory and must be dealt with by both in the same manner; whether Hermann's 'anacrusis' is recognized or not does not affect the rhythm of iambic cola. Now it is precisely these iambic cola which show the greatest variety, and for that matter

¹ Marius Vict. VI, 127 and 128 (Keil).

apparent irregularity of form. Nor must these particular iambs be regarded as singular in constitution because of their association with mixed metres. There are twenty odd lyrics in Aristophanes composed in pure iambic metre, and in these are found not only nearly all the forms of the dimeter that have been given above, but also many others, such (omitting catalectic cola) as uuuu- uuuu- , u-uuu -u- , --uuu -u- , uuuuu u- , --u- uuuu- , --u- --uuu , --u- -uuu- , --u- -uuuu , uuuuu uuuuu , etc. In comparison with these iambic cola, the mixed choriambic seem singularly staid and regular, admitting variety of form only through their admixture with iambic syzygies. The antispastic dimeters likewise show relatively a small number of different forms, but in these and the polyschematist dimeters the forms seem to be more irregular.

But in what does this irregularity consist? The colonic stress in all these cola seems to be iambic. Iambic form, at least, prevails almost everywhere. It is exclusive in the considerable number of pure iambic dimeters that are freely combined, in the lyrics which have been analyzed above, with choriambic and antispastic dimeters; mixed choriambic dimeters and antispastic dimeters are themselves always ἐπίμικτα πρὸς τὰς ἰαμβικάς. This fact may indicate the way to the solution of the vexed question of the apparent irregularity of form and alleged lack of rhythm in these dimeters, and this solution may be approached most easily by consideration of the Glyconic. This, in its normal constitution, according to Hephaestion, is u--u u-u- , antispast and iambic syzygy. The disturbance of the normal rhythm in this dimeter, assuming the rhythm to be iambic, may be accounted for by the principle with which we are familiar in modern music of inversion of rhythmic stress, or syncopation. In modern music the rhythmic beat falls on the note at the beginning of the measure; in ascending rhythm in Greek it falls on the note at the end. Adapting the form of statement to the Greek practice, syncopation in iambic rhythm was the process of inverting the normal rhythmic stress by beginning a tone on an accented beat and sustaining it into an unaccented one so that the proper emphasis was, in greater or less degree, carried forward to the latter.¹ Thus, whereas

¹ Or, if stress in the modern sense did not exist in ancient Greek, syncopation in iambic rhythm, in which the down-beat follows the up-beat, was the process of inverting the normal order of arsis and thesis. I purposely avoid raising a question that has

the iambic dimeter in its normal form would be :



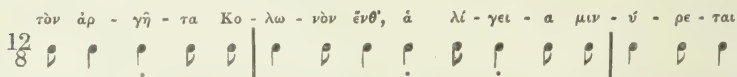
the Glyconic in its normal form becomes :





This inversion of rhythmic stress may extend to both parts of the antispast. The first part of this foot allowed substitutions. In Aristophanes these are -- or -v or vvv. Of the four possible forms, three (v', --', vvv) are legitimate forms of the iambus in this place in the iambic syzygy. The fourth (v') shows shift of rhythmic stress (v' v' v' | v' v' v' v'). This simple explanation of the Glyconic was offered many years ago by M. Henri Weil in an article in the *Revue Critique*, the importance of which has not, I think, been properly appreciated.¹

been vigorously discussed, especially in America, in its application to both Greek and Latin poetry. See Bennett and Hendrickson in the *American Journal of Philology*, XIX (1898), pp. 361 ff., and XIX (1899), pp. 198 ff., 412 ff., and Goodell, *Chapters on Greek Metric*, pp. 155 ff.

¹ *Revue Critique*, VI (1872), p. 49 ff. I quote from p. 52: "Je suis plus affirmatif aujourd'hui: je crois qu'il faut tout simplement adopter un témoignage confirmé par tous les métriciens anciens de quelque autorité, et que la seule chose qui nous reste à faire, c'est de traduire les expressions antiques dans le langage des musiciens modernes. Disons que les glyconiques sont des mesures à douze-huit, qui admettent au commencement de chaque membre de phrase vocal une syncope facultative et plus loin une syncope régulière.



On voit qu'il y a trois syncopes dans ces deux mesures: nous avons mis un point sous les notes qui ont une moitié de leur valeur dans un temps et l'autre moitié dans le temps suivant. Mais les anciens, nous l'avons dit, ne scindaient pas ainsi les valeurs concrètes: aussi trouvaient-ils ici un assemblage de pieds contraires (*ἀντιπαθεῖς*), iambes et trochées, et ils battaient la mesure de manière à faire sentir la marche à contre-temps: système compliqué et qui dérouterait singulièrement un chanteur moderne. La rythmique est fort développée chez les anciens, et on peut voir dans Aristide Quintilien combien ils étaient sensibles aux effets de rythme: il ne faut donc

The application of this principle to the other cola is simple, and clearly marks their differentiation from one another. The choriambic dimeter in its normal mixed and pure forms is  and  The poly-

schematist is  This view does not destroy

the entity of the antispast and choriamb as fundamental feet. Both are in $\frac{6}{8}$ time and are in ascending rhythm. The former is a foot that usually occurs in combination with an iambic syzygy and is marked by shift of rhythmic stress always in the second half and sometimes also in the first. The choriamb, which is rarely used ‘pure,’ is always marked by shift of stress in the first half, never in the second. Syncopation in modern music, my colleague, Professor Spalding, informs me, always gives an enlivening effect; whatever the sentiment may be that is conveyed by the verses to which the music is set, and it may greatly vary, inversion of stress animates the melody. It is precisely the device, therefore, that we should expect to find applied in ‘logaoedic’ verse, which, to characterize it briefly, is a vigorous metre of all work.

That the Heliodorean and Hephaestionian doctrine of metres assumes a *πρὸς δωδεκάσημος* or *ὀκτωκαιδεκάσημος* as the unit of measurement in rhythms in $\frac{6}{8}$ time is obvious. The dimeter, in particular, prevails everywhere, not only in the metres considered in this paper, but also in lyric iambic and trochaic metres and in the iambic and trochaic tetrameters of recitative verse. Among these the mixed cola of ‘logaoedic’ metre, it may be conceded, are complex. As M. Weil has remarked in his luminous explanation of the Glyconic, Greek rhythmic was a highly developed art. The embarrassment and difficulty, however, which we

pas s'étonner que les syncopes aient été multipliées dans leurs compositions musicales.” M. Weil has here inserted bars in such manner as to mark off one complete colon of twelve times, beginning as in modern music with the strong accent. See also his *Études de littérature et de rythmique grecques* (1902), pp. 181 ff. and 203 ff. — The ‘logaoedists’ have their own peculiar difficulties with this unruly variable element at the beginning of the Glyconic. Cf. the first and third editions of Rossbach and Westphal’s *Griechische Metrik*, ed. 1, p. 479 ff. (*Rhythmus*¹, pp. 151 ff.), and ed. 3, p. 542 ff.

moderns, with little if any feeling for quantity, may experience in rendering these cola, *without the music*, is surely not sufficient ground on which to assert that a Greek, *as he sang them*, may not have felt them to be as rhythmical and melodious as pure dactylic or pure iambic series.

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